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DEFENDS PLACE OF MUSIC AS A STUDY IN OUR COLLEGES

Dean Harold Butler of Kansas University's School of Music Outlines National Scope of Work in Attacking Unfavorable "Economy" Report of State Legislature's Investigating Committee—Musical Expansion of Other Universities Cited As Refutation of Contention

LAWRENCE, KAN., Jan. 26.—When the 1915 Kansas legislature appointed an efficiency and economy commission to investigate state institutions with the idea that methods of economy be worked out and the institutions made more efficient a great deal of interest was manifest. That committee has reported. And its report, signed by two members, is so devoid of common-sense judgment that it has aroused a widespread wonder in the State. At the same time it is feared by educators that it may have a disastrous effect if taken seriously.

It appears that the two members of the commission who made the majority report have no love for music and have condemned the fine arts department of the University of Kansas as a useless department.

This is what the report says: "It is difficult for this committee to understand the great importance of music, as recommended by the Board of Administration. The University of Nebraska gives no music. The very fact that we charge music students a high tuition is an admission that it is not a regular university work."

In answering this criticism, Dean Harold Butler of the University School of Music shows the absurdity of the statement and by outlining the work of the school proves how important it is. He also declares that the commission does not know what it is talking about when it states that no music is given by Nebraska University. Dean Butler's statement follows:

Dean Butler's Reply

"With all respect to the opinion of the commission, I venture the assertion that it is not in the province of these gentlemen to say whether or not music is an important study, or whether it should be a regular part of University work. This matter should be decided by educators and men with large practical experience in educational matters. It was decided more than twenty years ago, when the administrative heads of the University of Kansas determined that music was an important and worthy study, and made it a part of the regular University work. The people of Kansas have shown their desire for music study by sending their sons and daughters to the School of Fine Arts, in increasing numbers, year after year. But because the State authorities have never financially supported the school, as they have the other schools of the University, the students were forced to pay high tuition fees or do without the work. As regards the tuition fees, there is little complaint, although I think them indefensible from any standpoint.

"The only thing we are asking is that if music is given at the University, the students shall be properly taken care of, housed in a decent and sanitary building, and be given the same privileges that the other students of the University receive.

"Two years ago, the chancellor and



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SAMUEL GARDNER

Gifted Young American Violinist, Who Has Quickly Won a Place in Our Concert Field Through the Serious Qualities of His Art (See Page 25)

the board of administration decided that the students in Fine Arts were working under too great a handicap, both as regards equipment and financial support. This is in keeping with the decision made at other large universities, such as Yale, Illinois, Syracuse, Indiana, Cornell, Northwestern, Oberlin, Michigan, California, and others I could mention, all of which have large schools of music.

"The committee says: 'The University of Nebraska gives no music.' But it forgot to say that directly across the street from the main campus, and affiliated with the University, is the University School of Music, with an enrollment of nearly 800 students. Credit is given in the University for work in the School of Music, and the School of Music students are permitted to take work at the University without an added fee. So, while it may be true in one sense, to say: 'the University of Nebraska gives no music,' in every real sense it is untrue. For any Nebraska student can take up any amount of music by simply paying the

fee demanded by the School of Music, and this is done with the knowledge and consent of the University authorities.

Reason Tuition Fee Is High

"The committee again says: 'The very fact that we charge music students a high tuition is an admission that it is not regular University work.' Does the committee believe that because Yale charges \$150 a year tuition for its law course work that the study of law is not regular University work? The fact is, the amount of the tuition fee has nothing whatever to do with the work or importance of any particular subject of study. It seems to me that the fact that the students are willing to pay a high tuition fee for music is proof that such instruction meets a real demand.

"Music is taught in nearly all of our grade and high schools. Why should its study suddenly cease with the University? The cultural value of music has

[Continued on page 2]

FRANCE SENDS US NEW MINISTERS OF HER MODERN MUSIC

Famous Band Which Plays Works of Present-Day Composers Will Visit This Country for a Trans-continental Tour—Soloists from the Opéra and Opéra Comique to Accompany Organization, Whose Members Come Direct "From the Trenches"

FOLLOWING the movement inaugurated by the French Government this season to increase the appreciation of French art in this country, there comes the announcement that with the consent of the French authorities, and under the patronage of the Society for the Rededucation of the Maimed Soldiers of France, an unique and artistic organization known as The Band From the Trenches will make a tour of the entire United States. The visit of the band is a part of the interchange of art interests that has lately strengthened the international bond between France and the United States.

The American tour is to be under the direction of Edward A. Braden. A part of the proceeds of the American concerts will be devoted to the work of the French society named above.

One reason for the official sanction of the tour is believed to be that on account of the traditional friendship between the two great republics, The Band From the Trenches will foster an educational musical appeal to American music-lovers, as it introduces the latest compositions of modern French composers, who have heretofore been unknown to Americans.

The organization is composed of one-time members of French regimental bands or members out of actual service. Many of the players are said to be members or past members of the Band Garde Républicaine, the celebrated French band. A number of soloists from the Paris Opéra, the Opéra Comique and the Conservatoire will accompany them.

Eugene Koch, a first prize winner of the Conservatoire and a member of the Academy, is to be the band director. The uniforms of the band are of the blue that is worn by the French soldiers at the front.

Josef Stransky Re-engaged

At a meeting of the directors of the New York Philharmonic Society on Monday, Josef Stransky was re-engaged as conductor for three more years following the expiration of his present engagement, which terminates with the end of next season. Under Mr. Stransky's direction the Philharmonic has prospered as never before. It is unquestionably a better orchestra than it was. The receipts this season will probably exceed by \$50,000 those of the season before the advent of Stransky.

Leschetizky's Widow to Make a Concert Tour Here

MUSICAL AMERICA received word on Tuesday that Mme. Marie Gabrielle Leschetizky, widow of the celebrated pedagogue who died on Nov. 17, 1915, is on her way to America. It is understood that an effort will be made to arrange a concert tour for her. Mme. Leschetizky was a pupil of her husband and was brought out as a concert pianist by him. Her principal concert appearances have been in Vienna and London.

BIRMINGHAM JOINS IN SUPPORT OF NATION-WIDE MUSICAL CAMPAIGN

Music Study Club Sponsors Address of John C. Freund, Who Speaks Before Large Audience—Urges Formation of Local Orchestra—Prominent Business Men Participate in City's Cordial Reception to "Musical America's" Editor

BIRMINGHAM, ALA., Jan. 23.—In spite of several days of inclement weather—rain and sleet—which naturally dampened the spirits of the people, the visit here of John C. Freund, editor of *MUSICAL AMERICA*, under the auspices of the Music Study Club, our leading musical organization, and of which visit the press had given considerable advance notice, was a distinct success. It will be long remembered and will unquestionably go far toward arousing our people to an increased interest in music, as well as to a better understanding of the place music is entitled to, not alone in education, but in the general life of the people.

As the Birmingham *Age-Herald* said:

"Mr. Freund stands for all that is best in music and musicians, and in every way has stood for independence and the development of music in this country."

On the evening of his arrival in Birmingham Mr. Freund was entertained at dinner at the Tutwiler Hotel by the secretary of the Chamber of Commerce and a number of the leading business men.

The morning after Mr. Freund's arrival he addressed some 1600 young people at the High School, who rose in a body and sang for him. He spoke for about an hour and at the close was given an ovation.

The ladies of the Music Study Club, with Mrs. Charles J. Sharpe as chairman, and with some prominent local business men all to the number of over 100, gave a luncheon at the Southern Club in Mr. Freund's honor. Dr. H. M. Edmonds was toastmaster. He introduced George McCleery, who spoke for the Chamber of Commerce; then John C. Healy, who represented the Rotary Club, and J. W. Donnelly, who spoke for the citizens at large. The principal speaker was Mr. Freund, who was happily introduced by Mrs. Houston Davis, president of the Music Study Club, who referred to Mr. Freund in generous terms and spoke of *MUSICAL AMERICA* as the leading paper of its class.

In a brief address Mr. Freund expressed his delight at the splendid reception he had received at the high school. He declared that the interest in music manifested by the pupils argued much for the progress and development of the art, which he termed "the one universal language." He laid particular stress upon a community appreciating its own talent, its own musicians, its own music teachers, and that no town was musical that failed to turn out to hear its own musicians, but depended on outside talent, whether native or foreign, to make its music for it. He also spoke on the value of community singing. He was warmly applauded at the close.

Large Audience Hears Address

On Tuesday evening Mr. Freund gave his memorable address at Cable Hall, where a large and appreciative audience had assembled, in spite of the weather. He was listened to with the closest attention and spoke for over two hours.

In the opening of his address he thanked the press for its generous reference to him and his work, expressed his obligation to Dr. Philips, Supervisor of Public Education, who had been so good as to take him, after he came from the high school, to the school of the colored children.

He alluded to the splendid growth of the Music Study Club, which not long ago had but 100 members and now had 1500. He complimented the public-spirited president of the club, Mrs. Houston Davis, to whom, by the way, he presented a handsome bouquet of roses, after she had introduced him as a representative of the leading musical paper of the United States, a paper that was distinguished by its honesty as well as by its ability.

He gave credit to the Junior Music Study Club, which had already reached a membership of 300.

Besides these organizations, Birmingham had, he said, a Men's Chorus, unusually good music in the public schools,

where there was an orchestra and where he found, to his great satisfaction, that *MUSICAL AMERICA* was being used as a textbook for current events. Birmingham, he said, could be proud of the fact that it had such good music in its schools. The reason for this was that Dr. Philips, the distinguished supervisor, a man of high ideals and broad mind, was in full sympathy with the work.

Then there was Charles Brown, the principal, another fine type of educator, devoted to his work, and, finally, the progressiveness in music to the degree of efficiency attained was particularly due to Miss Kitts, the Supervisor of Music. It was she who made the school orchestra; it was she who organized the Glee Club; it was she who had seen to it that talented pupils got lessons at low cost; and, finally, it was through her that there are now music teachers in all the public schools, a fact that should be borne in mind by many other cities in the South which were not so blessed.

Of the church music in Birmingham Mr. Freund said that some of it was fine and some of it only fair. Dr. Ed-

monds had a fine quartet, while the Church of the Advent gave much splendid music, because of the work of Professor Grambs.

Among those who had fostered music in Birmingham, Mr. Freund named Mr. and Mrs. Munger, with numberless kindly acts to their credit. They have paid for the musical education of many young people of talent. Then there were Mr. and Mrs. Donnelly helping along the good work. Nor should Mrs. Brown, the wife of the principal of the High School, be forgotten.

Birmingham had also, said Mr. Freund, some fine music schools, among them the Birmingham Conservatory, presided over by Mr. and Mrs. Gussen. Then there was the Southern School of Musical Art.

Deplores Lack of an Orchestra

But, alas! said Mr. Freund, the town, with all its wealth, industrial development and enterprise, has no orchestra. There was no municipal band, thus there was no music for the people, in which he said he was principally interested. And but for the enterprise of the piano men, there would be no auditorium. So he cried: "Wake up! Where are your enterprising men in the Chamber of Commerce? Where are the Rotarians?"

He expressed the conviction that the city of Birmingham, the Pittsburgh of the South, would have no suitable auditorium until the women of Birmingham got to work, selected a site, engaged an architect and built it—naturally with the money of the men.

After his address Mr. Freund was

entertained at supper at the Tutwiler Hotel by Mme. Rabinoff, the wife of the manager of the Boston Opera Company, and by some other ladies.

During his visit here the press devoted columns to him in the shape of interviews and reviews of his addresses. In an interview in the Birmingham *Age-Herald* of over two columns, by Dolly Dalrymple, Miss Dalrymple said:

"Mr. Freund is a very remarkable man. Despite his seventy years he is as active as a boy of twenty-five. His lucid mind, his tremendous personal magnetism, his absolute sincerity and his great ability distinguish him as one of the geniuses of the day, a man who has pioneered through a period when few would have attempted it. With hue and cry against him, he had the courage of his convictions to speak the truth."

Comments of the Press

The Birmingham *Ledger* said:

"Mr. Freund is regarded as one of the greatest authorities in matters musical in the world and his words carried a knowledge of conditions. He held the undivided attention of his audience for more than two hours."

The *Age-Herald* said of his address:

"For over two hours John C. Freund, one of the world's acknowledged authorities on music, held an appreciative audience enthralled. His address was logical and forceful. He presented the great possibilities and advantages there are in every way in the musical growth of every city. Throughout the entire discourse he held the attention of his audience completely."

C.

DEFENDS PLACE OF MUSIC AS A STUDY IN OUR COLLEGES

[Continued from page 1]

never been denied. Then why refuse University students the benefit of its study? As a vocational subject, it is on an equal with law and medicine. Why should we then grant education in law and refuse it in music? The fact is, music is one of the few subjects now taught in the University which can be carried out into after life and made of practical benefit to the community where the student will live.

Building Crowded

"On page 2 of its report, the committee says: 'Twenty-nine pupils in the Fine Arts Department occupy the entire top floor of the Administration Building.' But the facts are that there are 154 students studying on the top floor of the Administration Building, all taking work offered by the Fine Arts School. There are 104 students from the college enrolled in the drawing department, one from the School of Education, and one from the Graduate School. Every room on this floor is used from 8:30 to 12:30, five days in the week, and all but two rooms are used from 1:30 to 4:30, five days in the week. Three exhibitions are given every year, each exhibition lasting from two weeks to a month. During this time, two of the rooms are given up to the exhibition and classes meet in the hallway. These facts could have been discovered by the committee, had it seen fit to make inquiry of those in charge of the School of Fine Arts.

"As far as I know, neither Senators Lambertson nor Burton was ever in North College. This building is a disgrace to the State of Kansas; is in no way fit for school purposes, and is, today, in a dangerous state. It has been condemned by the State Architect, and by the Superintendent of Buildings and Grounds. The heavy wind of the week of Jan. 8 so widened the cracks in the north wall of the building that the Chancellor of the University refused to continue to accept responsibility for the use of the building, and ordered me to rent temporary quarters for the 226 students who are now studying music in the School of Fine Arts.

A Disgraceful Condition

"Senator Joseph examined the North College building and gave as his opinion that it was not fit to keep cattle in. If the other members of the committee had taken the pains to go through the building, I am sure that they would have condemned it in as strong terms. In North College, there are seven studios, a waiting room, and a small room used as the Dean's office. In these seven studios, there are twelve teachers giving instruction to 226 students. Some of our teachers are teaching over twenty-five hours each week, simply because we have no place to put added teachers, although

they are greatly needed in the department. It is impossible to heat the building. At 10 o'clock, on the morning of Jan. 15, two studios in the basement were below fifty in temperature, and the recital hall in the third floor was so cold that classes could not be held there.

"The School of Fine Arts will now be moved into temporary quarters, entirely unsuited for such work, with thin floors and thin partitions, where pianos, violins, and voices all going at the same time will create a pandemonium. But the students will have to put up with this until such time as the State sees fit to erect a suitable building.

"So great is the demand for music instruction in Kansas, and so poorly is that demand met by the schools of the State, that many students go to Kansas City, St. Louis, Chicago and Cincinnati, and even further east, for their education. Many of these students never return to Kansas to take up their professional work, and the State loses them.

"The people of Kansas are demanding music in their schools and churches, and as a part of their leisure life. This demand should be met by the State Schools.

Other Examples

"Yale is now erecting a \$200,000 building to house its School of Music. With the exception of a small auditorium to seat 500 people, the entire building will be given over to studios and classrooms. Illinois is erecting a \$250,000 building for its School of Music. This building will contain a small auditorium. Princeton has built one of the largest organs in the world, and is establishing a complete School of Music. The State University is asking for a School of Fine Arts combined with a large auditorium which will take care of all the work in Fine Arts, and, at the same time, be a meeting place for the entire student body. Surely this is not asking too much of Kansas, the richest state per capita in the Union."

Kreisler Thrills Throng at Metropolitan Concert

Fritz Kreisler was the visiting artist at last Sunday night's concert at the Metropolitan Opera House and the audience that heard him was Carusonian in dimensions and enthusiasm. The violinist played the Bruch G Minor Concerto and a group of shorter pieces in his wondrously eloquent manner. Mme. Kurt sang the "Abscheulicher" from Beethoven's "Fidelio" and an aria from Tschaikowsky's "Jeanne d'Arc," and Adamo Didur, in splendid voice, aroused a tumult of enthusiasm in arias from Tschaikowsky's "Pique Dame," Mozart's "Don Giovanni" and Donizetti's "L'Elixir d'Amore." Richard Hageman earned a particular ovation for his spirited conducting of Massenet's Spanish dances from "Le Cid." The orchestra played the concluding "Walküre" extract thrillingly. There were many encores through the program.

Raymond Havens, young Boston pianist, gave a recital recently in Rockland, Mass., assisted by Karl Barleben, violinist.

MILWAUKEE'S CIVIC MUSIC PLAN MATURES

Three Sections of New Association

Perfecting the Details of Organization

MILWAUKEE, Jan. 23.—With the organization of an active musician's section, a choral section and manufacturers' and dealers' section of the Civic Music Association, the movement recently launched to give Milwaukee a powerful, compact, music body is nearing realization.

The choral division organized Tuesday evening is composed of members of choral societies and church choirs. J. E. Jones was chosen chairman; he will name a committee to complete details of organization. Organization of the manufacturers' and dealers' section was perfected Wednesday. Edmund Gram was elected president; August Ross, vice-president, and C. E. Warner, secretary.

"The purpose of this division," said Mr. Gram, "is to protect the public from being imposed upon with unreliable merchandise and to encourage actively the aims of the Civic Music Association."

Orchestral concerts have been the chief musical fare since the holidays. Monday evening the Chicago Orchestra at the Pabst set forth Mr. Stock's readings of Tschaikowsky's Fifth Symphony and Thorwald Ottentrou's seven-movement symphony based on negro melodies, with truly inspiring musicianship.

The week preceding, the Chicago Orchestra presented as soloist in the concert at the Pabst Ernest Schelling, American pianist. Mr. Schelling played his "Impressions of an Artist's Life" with such admirable effect that an ovation was inspired and he added two encores. The principal orchestral number was Beethoven's Fifth Symphony.

The Auditorium Orchestra's popular concert Sunday afternoon attracted a very large audience which heard favorite symphonic numbers played with excellent ensemble effects and finish. Carol Robinson, pianist, was the soloist, and won well-merited success with Tschaikowsky's B Flat Minor Concerto.

The concluding recital in a series arranged by Mrs. Georgia Hall-Quick was given by that well-known local pianist and teacher at Athenaeum Hall Thursday evening. Chopin's B Minor Sonata, the principal number on the program, was invested with charm of touch and interpretative skill.

An enjoyable concert was given by members of the faculty of Marquette Conservatory of Music in Plankinton Hall Auditorium, Friday evening. A program of wide variety enlisted Anton Bumbalek, pianist; Bernhard Bronson, baritone; Henry Winsauer, violinist, and Mrs. Marcella Fox-Mayer, cellist. Adams Buell was the accompanist.

J. E. M.

Artists' Marriages That Join "Hands Across The Sea"

Weddings of Foreign-Born Musicians and American Girls Provide a Remarkably Sympathetic Bond Between the Nations—How Such a Union of the Arts Benefits Our Own Musical Life—Some Examples of Famous Instrumentalists Who Have Found Their Brides Among Our Countrywomen

ONE day at a recital (which, if recollection serves rightly, was one of Fritz Kreisler's) it occurred to us that it was remarkable how many famous foreign-born instrumentalists had married American girls. Upon conning a list of such international couples, it further occurred to us that a "lay-out" of photographs of some of them might make a good pictorial feature for MUSICAL AMERICA, together with some facts, more or less romantic, concerning these matrimonial alliances. Thereupon, with the aid of the photographers, we prepared the present article—which, owing to the limitations of space, touches only the surface of the subject.

We take occasion to point out the fact, however, that such marriages of American girls with foreign-born artists are in reality much closer bonds of international union than is the ordinary wedding of an American woman and European man—be the latter peer or commoner. This is because in the case of the conventional international marriage the wife gradually becomes a part of the social mechanism of her husband's country, while the husband has no more to do with America than before, save in the mention of his name in the society columns of our papers. The artist's profession, on the other hand, is such that it leads him frequently to America, and now that he is married to an American girl he has a greater sympathy for and understanding of his wife's countrymen.

Truly International

Being a real cosmopolite, the artist is truly international. As he lives much of the time abroad, his wife exerts the influence of an American woman upon the art life of Europe. Also, he spends so many of his seasons in America that he becomes nearly a resident here; and through this means, indeed, several famous artists have been added permanently to our musical forces.

In cases where both parties to the union are artists, we have an artist-couple who fit adaptably into our scheme of musical affairs. Where the woman is not a musician, moreover, her aid to her husband may be even greater, for she can supplement his artistic temperament with the common-sense practicality which American women are proverbially credited with possessing.

As to the artist whose recital inspired this article, Mr. Kreisler's romance, like so many others, began on shipboard. As Mrs. Kreisler told the story the other day for MUSICAL AMERICA, it came about thus:

"I first met Mr. Kreisler aboard a steamer while on my way to Europe. I did not know then that in the person of Fritz Kreisler we had a celebrity on board. You see, I had been ill that winter and had not been out much and, besides, Mr. Kreisler was not as well known then as he is now. It was in the barber shop of the ship that I first saw Mr. Kreisler. The wind was blowing hard and I wanted to buy a cap, and some one had told me that I could get one in the barber shop. While I was trying it on and was looking at myself in the long mirror, I saw Mr. Kreisler gazing into the same glass. I remember that I said to myself, 'What a fine looking man!' and he told me afterward that he thought, 'How blue her eyes are!' He was trying to buy the same cap, and so that he might not get it, I bought it myself—but neither of us ever wore it."

Love at First Sight

"After this, several persons wanted to introduce Mr. Kreisler to me, but others



Some of the Famous Foreign-Born Musicians Who Have Married American Girls, and Their Wives. No. 1, Mr. and Mrs. Josef Stransky (Photo Bain News Service); No. 2, Leopold Stokowski and Olga Samaroff-Stokowski; No. 3, Fritz Kreisler and Mrs. Kreisler (Photo Press Illustrating Service); No. 4, Leopold Godowsky and His Wife Enjoying a "Kaffee Klatsch" in Their Hotel Apartment (Photo Press Illustrating Service); No. 5, Ossip Gabrilowitsch and Clara Clemens-Gabrilowitsch; No. 6, Efrem Zimbalist and Alma Gluck, His Wife

were making a fuss over him, so, just out of capriciousness, I declined to meet him. However, I didn't neglect to promenade in front of him now and then, that he might know I was on board. It was not till two days later that we were introduced, and from that moment it was 'all over.'

"A day or two after I met Mr. Kreisler I heard music in the music room and, going in there, I found Mr. Kreisler at the piano, surrounded by a crowd of ecstatic women. They were all talking about opuses and were the kind that knew everything by opus number and page. I sat there and listened to them for a while, then finally I asked, 'Can you play something from "Florodora"?' The group of women looked at me as if I had done something terrible, but Mr. Kreisler was delighted to find some one who was ingenuous and honest enough to make such a request in such a straightforward way. The ecstatic sort of attention somewhat wearied him, anyway (as it does to-day), and he would have been glad to play some ragtime for a change. He was noted then for the way he played the 'Florodora' Sextet. Did he play it for me? Yes, he did, and still does—beautifully."

"I never heard Mr. Kreisler play the violin until six months after I met him, and I have always regarded this as par-

ticularly fortunate. In so many cases of matrimonial unhappiness where a woman has fallen in love with an artist, I believe it is because she has really fallen in love with the footlight glamour surrounding him, more than with the man himself. In my case, it is certain that I fell in love with the man himself, for, as I have said, I never heard him play for six months after I met him, and I've always felt that this had a great deal to do with making our married life so happy."

Resulted in Tour Here

Another musical marriage, much more recent, has been of direct benefit to concert-goers in this country—it is that of Pablo Casals and Susan Metcalfe. When the Spanish 'cellist came over here in the spring of 1914 it was far from his intention to make a concert tour, the purpose of the trip being merely to wed Miss Metcalfe. However, when the artist-couple returned to America for a visit the next fall, after the stay in Europe which followed their honeymoon, Mr. Casals was prevailed upon to appear here in concerts, and here he has been during much of the time since then. Yet, if he had not in the first place come here to claim his bride, who can tell but that we might have been compelled to wait for several years for a re-hearing of the

noted 'cellist, who had not been here for over a decade?

It was while appearing in Paris that the American mezzo-soprano, Susan Metcalfe, first met Pablo Casals and, although they did not meet for almost ten years thereafter, the friendship was renewed a couple of years or so ago and after a short courtship they became engaged to marry. It will be remembered that the wedding ceremony was performed by a neighbor of the Metcalfes, Supreme Court Justice Martin J. Keough, in the little court house on his own grounds on Pelham Road, New Rochelle. Like other artist-couples, Mr. and Mrs. Casals appear as joint recitalists, rôles in which they were heard last Saturday afternoon in Aeolian Hall.

This article, which was intended to deal with instrumentalists, may logically include orchestral conductors, of which Josef Stransky may be cited as one who has taken unto himself a bride since his coming to America. The wedding of the Philharmonic director was a sort of Philharmonic family affair, for his wife was Marie Johanna Doxrud, who was a ward of the late Mrs. William Loomis, one of the Philharmonic board. As related recently in MUSICAL AMERICA, the conductor and his wife were remembered

[Continued on page 4]

METROPOLITAN REVIVES "THE MARRIAGE OF FIGARO"

Return of Mozart's Opera After Eight Years Cordially Welcomed—Effervescent Spirit and Sparkle of the Comedy Dissolved to a Certain Extent in the Metropolitan's Huge Spaces, but Performance Has Many Points of Excellence—Mme. Gadski Sings Her First "Isolde" of the Season.

MR. GATTI-CASAZZA took another step in buttressing the Metropolitan Opera répertoire with monumental classics by reinstating Mozart's "Marriage of Figaro" on Wednesday evening of last week. This work, which, together with Wagner's "Meistersinger" and Verdi's "Falstaff" completes the trilogy of the world's greatest comic operas, has been withheld from New York opera-goers for eight years. Reasons for this neglect are not far to seek. It takes singers by divine right to negotiate Mozart and Mozart exponents, as we have for some time had bitter occasion to notice, do not grow on trees. If they did, we should probably have had "Don Giovanni" in our midst long ago. As things now stand, there is scant prospect of an early hearing for the greatest lyric drama of the classic period, dearly as many of us desire it. "Figaro," of course, is misplaced in the devouring

maw of the Metropolitan auditorium, but that is a circumstance over which we must compromise with the best grace possible. And true music-lovers will be



—Photo © Mishkin
Claudio Muzio as "Amneris" in "Aida."
Mme. Muzio Sang This Rôle Last Saturday for the First Time in New York

content to stretch indulgence to very accommodating lengths out of pure joy at hearing the work at all.

Last week's revival met with a very cordial reception at the hands of a very large public. That must not be accepted

as implying a performance of entirely felicitous attributes, one calculated to abide comparison with the one in 1909. At that time the cast shone with all the effulgence that Marcella Sembrich, Emma Eames, a younger and far more lissome Geraldine Farrar and an Antonio Scotti could impart. In those days, too, Gustav Mahler reigned over the orchestra and read the diamantine score in a fashion we have no hope of ever hearing surpassed and little expectation of finding equalled. This time the leading rôles are, for the greater part, in the best keeping the Metropolitan, in the present state of its artistic resources, can provide. Mme. Matzenauer succeeds to the gracious Emma Eames in the gently melancholy estate of the Countess. Mme. Hempel is Suzanna, Miss Farrar still Cherubino. Mr. Didur, who used to be Figaro is elevated to the Count's position, in which Scotti previously lorded it. Mr. de Luca, the Figaro of last year's "Barber," becomes that dignitary's maturer self. Kathleen Howard is the Marcellina, Odette Le Fontenay, Barbarina, Reiss the Basilio, Leonhardt the Antonio, Malatesta the Bartolo.

Edouard de Reszke, the Count of a score of years past, used to call "Figaro" *l'opéra où tout le monde dort*. This is really more an implicit reflection on methods of interpretation than on the opera itself. The antiquated structure of "Figaro" does, indeed, render it liable to monotony unless the work be carried out in superlative purity of musical style and elegance of execution, with a deftness and effervescence of comedy and perfect interplay and co-ordination of all factors in the case. In the present instance, even the generally commendable homogeneity of ensemble did not counteract a certain sluggishness of movement and a perceptible want of propelling comic spirit. And for this one of the chief contributory reasons lay in the inability of most of the participants to utter the *secco* recitatives with glibness and crisp volubility, which is a vastly difficult art in itself and, failing which, these passages are intolerably wearisome and stupid.

"Le Nozze di Figaro" is, as we just remarked, badly out of focus at the Metropolitan. But since this condition admits of no remedy, it obviously devolves upon the conductor to contrive a scheme of dynamics adjusted to the dimensions of the house. Mr. Bodanzky did not do so. The scale of sonority he employed might have been properly adapted to the Empire or even the Century Theater. As an inevitable consequence, fully fifty per cent of this feathery, volatile score was inaudible save to those situated near the front—and the enchantments of Mozart's orchestration, which in this opera is as gossamer bejewelled with the iridescent dewdrops of morning, eluded the straining ear. Mr. Bodanzky's temperament and methods combine to fit him conspicuously for music of this sort and he did, indeed, deliver it with superlative delicacy and a refinement carried to the most meticulous limits. A pity that he took absolutely no cognizance of the great spaces he had to fill. An almost constant indefinable instrumental murmur has the effect of tiring out the listener. Like Mahler, Mr. Bodanzky used a harpsichord to accompany the recitatives, though he did not play it himself, as his great predecessor had done nor, like him, vary the monotony of elementary chords with delightful improvised bits of figuration and counter-melody.

The warmest applause of the evening followed Mme. Matzenauer's delivery of the "Dove Sono" and her letter duet with Mme. Hempel. It was, in fact, an ovation that she received. But the Countess sings soprano, and Mme. Matzenauer is a contralto. At its lightest, the texture of her voice is heavy for this music. Mme. Hempel's mercurial nature and silvery voice fit her admirably to the needs of Suzanna. Her singing was tasteful and exquisite. The "Deh vieni non tardar" provided the supreme vocal joy of the evening. Geraldine Farrar's Cherubino corresponds neither in voice, figure nor action with what it was eight years ago. Her *embonpoint* last week was portentous and one missed that whimsicality and those infectious good spirits which a decade ago made her picture of the page so irresistible. Her "Voi che sapete" lacked distinction and compelling charm.

Mr. Didur's Count will scarcely figure as one of the triumphs of that artist's career, deficient as it is in aristocracy of manner, in polish and fascination of vocal style. Nor can Mr. de Luca's Figaro—highly creditable as much of it is—be set down as equaling his inimitable barber in Rossini's opera, though he possesses the voice needed for this music. His "Non piu andrai" might have been more spirited. The lesser parts were tolerably well managed and the chorus did its little share gracefully. The settings have been in the storehouse eight years.

Gadski Sings "Isolde"

The season's third "Tristan" on Thursday evening of last week surpassed the two previous performances of the great tragedy in almost every respect. Mme. Gadski was the Isolde of the night and sang about one hundred per cent better than at her début for the winter the preceding Monday. True, she went flat during the love duet (which both she and Mr. Ullius began excellently) and there were a few other lapses of the kind during the evening. On the whole, however, the soprano acquitted herself to better effect than for some time. Dramatically, she was at her best and her Isolde, when in good condition, is not an impersonation to be disparaged. The Tristan of Mr. Ullius benefited, it seemed, by association with this Isolde and he, too, sang pleasingly, contriving, *mirabile dictu*, to manage most of the second act duo without wandering from the key. Mme. Ober was the Brangäne, Mr. Goritz the Kurwenal, Mr. Braun the Marke and Mr. Schlegel the Melot. The elimination of the "love curse" disfigured the last act. Hitherto this passage, one of the most towering episodes in the whole range of Wagner's inspirations, has been deleted only as a hospital measure, in the event of *Tristan's* or the conductor's indisposition. Is the process to become a regular feature of "Tristan" performances? To be sure, such a thing would be quite in line with Mr. Bodanzky's usual illogical and unreasonable system of cutting Wagner, which discards the best things first and, in the end, shortens the whole performance by just about four minutes. But if this reform is to be applied to "Tristan" hereafter, why not be consistent and leave out *Kurwenal's* "hat dich den Fluch entführt?" since there is no longer any question of such a "Fluch." Mr. Bodanzky has much need of that "prayer and fasting" which Mr. Humiston

[Continued on page 5]

Artists' Marriages That Join "Hands Across the Sea"

[Continued from page 3]

by Mrs. Loomis in her will, which provides that Mr. and Mrs. Stransky are to receive the residue of the estate on the death of two of her relatives.

Philharmonic Romance

The former Miss Doxrud was a constant attendant at Philharmonic concerts with Mrs. Loomis and it was thus that she met Mr. Stransky. Mrs. Stransky, who is of Norwegian birth, her father being captain of the Bergensfjord on the Scandinavian-American Line, is of musical talent herself, formerly having been in the quartet at St. Bartholomew's Church in New York. The couple were married in London late in June, 1912.

Another conductor who comes under the head of the present story is Leopold Stokowski of the Philadelphia Orchestra, whose union with Mme. Olga Samaroff joined one of the distinguished artist-couples in our musical life. Mr. Stokowski met Mrs. Stokowski during 1906, when the Philadelphia conductor was organist and choirmaster at St. Bartholomew's Church in New York and she was playing there. Their romance, however, did not begin until 1909, at a Russian concert in Paris at Sarah Bernhardt's Theater, a concert which Mr. Stokowski conducted and in which Mme. Samaroff played. Soon after that they became engaged, but they were not married until April 24, 1911, at the home of Mrs. Stokowski's parents in St. Louis. Since that time the gifted American pianist has appeared now and then as a soloist with orchestra under Mr. Stokowski's baton.

An artist-couple that is typical of the happy musical results of such a union is found in Alma Gluck and Efrem Zimbalist, whose respective arts so supplement each other as to form a delightful unit in recital. Their marriage disproves the idea that there is no poetry in the business world, for theirs is a romance of a managerial bureau. It was largely owing to the fact that their concert tours happened to be booked by the same management, the Wolfsohn Musical Bureau, that they were thrown together and it was in the Wolfsohn offices that they first met. Thereafter they met in the course of their concert tours, and the announcement of their engagement came in February, 1914.

In the spring of that year the violinist

was playing in England and thither Miss Gluck sailed on June 9, to appear in London in concert. About a week later the news reached America that Mr. Zimbalist and the popular soprano had been married in London, on June 15, the ceremony being performed at the registrar's office in Marylebone. After their honeymoon on the Continent, they returned to America, where they have lived since—in New York during the season and at Lake Placid in the summer. To complete the chronicle, one may mention the arrival of little Marie Virginia Zimbalist, to look after whose early welfare Mme. Gluck withdrew from the concert stage for a year.

One of the most picturesque unions of the arts is that of Ossip Gabrilowitsch and Clara Clemens. The noted pianist and Mark Twain's daughter first met in Vienna when the Clemens family were living there. At that time the contralto was studying the piano and both she and Mr. Gabrilowitsch were pupils of Theodor Leschetizky. Thus their romance was one of a European art center. They were married some six years ago at the country home of Mr. Clemens in Redding, Conn. In the last two or three years this artist-couple have become familiar to the American concert stage as joint recitalists, or rather, Mr. Gabrilowitsch has chosen to appear in support of his charming wife, sinking his gifts as soloist in the rôle of accompanist.

A real boy-and-girl sort of a match was that of Leopold Godowsky and Frederica Saxe. The noted pianist first met Mrs. Godowsky when as a boy of fourteen he was taken to call at the house of her family in New York. The young Pole was then appearing here in concert. From that time the pianist was virtually brought up in the house of Mrs. Godowsky's family. They were a very youthful pair when they married (in New York on April 30, 1891), Mr. Godowsky being twenty-one and his wife nineteen. They went to Europe on their honeymoon and it is there that they spent a considerable part of their married life. As a result, the Godowsky children combine a new-world buoyancy with an old-world poise. This, united with Mrs. Godowsky's cheery kindness, helps to create the hospitality that makes the Godowskys' home—wherever they are—a Mecca for artists.

KENNETH S. CLARK.

KUNWALD FORCES TO TOUR WITH CARUSO

Cincinnati Orchestra Chosen to Provide Support for Tenor's Concerts

CINCINNATI, OHIO, Jan. 28.—Following upon the extremely successful tour of the Cincinnati Symphony Orchestra in New York, Boston and other Eastern cities, Kline Roberts, manager of the orchestra, announces its engagement under the direction of Dr. Ernst Kunwald to appear with Enrico Caruso in a limited number of concerts in the Middle West after the close of the present opera season at the Metropolitan Opera House.

The engagement of the Cincinnati Orchestra means that Caruso's few appear-

ances will take the form of symphony concerts of which he will be the bright particular star and at the same time secure as his background an orchestra worthy of the highest artistic collaboration. Cincinnati has been one of the fortunate cities to secure this attraction.

A short but most artistically successful season of opera by the Boston National Grand Opera Company was given in Music Hall the early part of the week. Four operas were presented: "Aida," "Faust," "Iris," and "Tosca." The principals were admirably chosen, the orchestra more than an accompanying instrument, chorus, scenic investiture and other accessories in every way adequate. The season was given under the auspices of the Cincinnati Grand Opera Committee of which A. Clifford Shinkle is president and J. Herman Thuman business manager.

A. K. H.

METROPOLITAN REVIVES "THE MARRIAGE OF FIGARO"

[Continued from page 4]

prescribes for conductors who would make cuts with some show of reason.

A capacity house heard Flotow's "Martha" on Friday evening. After his singing of "M'appari," Mr. Caruso won an ovation that lasted several minutes and made it impossible for Conductor Papi to proceed. Mme. Hempel and Mr. Malatesta attempted twice to sing the recitatives following the aria and Mr. Papi increased the volume of his orchestra's sharp chords, all, however, ineffectually. The house wanted Mr. Caruso to repeat the air. He reappeared on the stage, bowed his thanks and after several recalls, signified that he would not repeat it. He was wise in not doing so, for he was not at his best on Friday evening and, although his singing of the air aroused enthusiasm of the highest order, it was because it was Caruso and the air one of the most popular of all operatic melodies. He sang the first act music with constricted tone and little beauty, redeeming himself in the "Buona notte" quartet and in the final scene.

Miss Hempel's singing was the delight of the evening. She gave her music with a pure loveliness that won the admiration of all who enjoy high vocal art. Her "Last Rose of Summer" aroused the audience to a pitch of enthusiasm almost equal to the Caruso applause and in response to it she did the aria over again, this time in English. It was not only beautifully sung, but it was a strong argument for "opera in English." Every word was intelligible and it sounded quite as euphonious as the Italian. Mr. de Luca's personation of Piunkett was another high light. This truly distinguished baritone gave a performance that showed him a master singer and actor, and his solo in the last act was sung with an artistic sense of phrasing and a superb vocalization that brought him a round of applause.

Miss Perini, singing *Nancy* instead of Mme. Ober, was a ravishing picture and sang effectively. The other parts were in capable hands and Mr. Papi conducted with spirit and in one point, in the manner of Toscanini, without score.

"Butterfly" and "Aida"

With Geraldine Farrar in good voice as *Cio-Cio-San*, "Madama Butterfly" was given for the second time this season at the Saturday matinée. A huge audience listened with pleasure to the popular Puccini work. Botta, singing with fervor and good vocal quality, was the *Pinkerton*, and Scotti gave his usual finished performance of *Sharpless*. Mr. Polacco conducted.

Claudia Muzio made her first appearance as *Aida* at the Saturday night performance before a packed auditorium.



Photo by White Studios, N. Y.

Scene in Act II of "The Marriage of Figaro" at the Metropolitan. Left to Right: Frieda Hempel, Margarete Matzenauer, and Geraldine Farrar. This Is the Scene in Which Mme. Farrar, as "Cherubino," Sings the Famous Aria, "Voi che sapete"

The charming Italian soprano gave new proof of her versatility, of her vocal ability and of her keen dramatic instinct. It was, indeed, an interpretation that had distinctive qualities and one that served as a welcome addition to the list of worth-while operatic portraits in the Metropolitan's gallery. There was an unusually strong supporting cast. Martinelli made a fine figure as Rhadames,

with Amato in splendid voice as *Amiaso*; Matzenauer was the *Amneris*, Rothier the *Ramfis*, Rossi the *King*, Audisio the *Messenger* and Vera Curtis the *Priestess*. Mr. Papi conducted with gratifying results.

A huge audience braved slush and rain to hear Donizetti's "L'Elisir d'Amore" on Monday evening—the vivacious work that has proved one of the season's most

popular operas. It was a typical Caruso crowd that stood in line hours before the box office opened and gave the great tenor a demonstration after his magnificent singing of "Una Furtiva Lagrima." With arch humor Caruso acted *Nemorino*, and his fellow artists, Hempel, Sparks, Scotti and Didur, completed an excellent cast. Mr. Papi conducted in spirited fashion.

NEW CONVERSE WORK GIVEN IN ST. LOUIS

Zach Forces Offer Première—Fischer Conducts Stirring "Elijah"

ST. LOUIS, Mo., Jan. 27.—At the ninth pair of Symphony Concerts this week, the orchestral part of the program under Max Zach consisted of Dvorak's "New World" Symphony, which was given a beautiful interpretation, and "Ave et Vale," a new composition from the pen of Frederick S. Converse, played for the first time anywhere. It is highly descriptive, with well-conceived motives, elegantly expressed and with all modern uses of the orchestra. It was well received. The soloist was Efrem Zimbalist, who played superbly the Concerto in G Minor by Bruch and Paganini's Concerto in D Major. At yesterday's capacity matinee the audience would not leave until he had added an extra.

One of the greatest successes of the Pageant Choral Society was its performance of "Elijah" last Tuesday night at the Odeon. Frederick Fischer, the conductor, showed discretion in his selections of soloists; Lucille Stevenson, soprano, Mrs. Oscar Bollman, contralto, of this city, George Sheffield, tenor, and Clarence Whitehill in the title rôle. Algar Roewads, the boy soprano from

Christ Church Cathedral, gave a fine account of himself. Mr. Whitehill had especial opportunity of displaying his magnificent voice, and met a warm reception. The choral work was splendid, and the orchestra and singers were at all times held under fine control by Mr. Fischer. Charles Allen Cale played the organ parts.

Mabel Ross Rhoad gave a piano recital the same night at the Sheldon Hall. Her playing has broadened considerably since she was heard here several years ago. Her playing of varied numbers was very brilliant.

H. W. C.

New Singing Societies Swell Brooklyn's Mammoth Community Chorus

In addition to the German singing societies which have decided to swell the new mammoth Community Chorus of Brooklyn, recent information also includes the People's Singing Club, directed by Frank von Neer, and the Nightingale Club, of which Mrs. Emma B. Christ is head. Largely through the efforts of the People's Institute, these choruses have been obtained to form a part of the greater chorus of more than 2000 voices, for which there have already been secured the Philomela Club, directed by Mrs. Etta Hamilton Morris; the Bay Ridge Choral Society, the Swedish Glee Club, the United German Singers, whose director is Carl Fiqué; the Norwegian Singing Society, the Singing Society Lutnia (Polish) and others of importance. The Thirteenth Regiment Band and the orchestra of the Brooklyn Arion Society have likewise promised their services for the concert of Feb. 9 at the Thirteenth Regiment Armory, which Charles Yerbury will direct.

G. C. T.

OBERHOFFER STARTS TOUR AMID BLIZZARD

Closing Concert in Minneapolis Given in Storm—Amazed by Ballet

MINNEAPOLIS, MINN., Jan. 26.—The Minneapolis Symphony Orchestra played the two last concerts preceding its sixth annual mid-winter tour on Friday evening and Sunday afternoon. For the first, a large audience assembled, attracted by the program and by the announcement that Pablo Casals would be the assisting soloist. For the second, the hundreds of people who had purchased tickets were, for the most part, detained some distance short of the Auditorium if not actually snowed in by the blinding storm, such a storm as has not visited Minnesota for many years.

Mr. Oberhoffer and Cornelius Van Vliet, the soloist, played the program through to the delight of those present, after which began the hurried preparations for the orchestra's evening departure. The orchestra special, scheduled to leave at 6:45 P. M., failed to assemble until nine o'clock, at which time a snow plow and two engines nosed their way through the heavily falling and drifting snow, bearing a trainload of musicians bent upon reaching Urbana, Ill., in time for a matinee at three o'clock the following day.

The tour is under the personal direction of Wendell Heighton. Twenty-eight

concerts are booked in twenty-one different cities, in eight of which the orchestra makes its first appearance. The organization makes its first visit to the Pacific Coast on this trip.

Visit from Diaghileff Ballet

Two engagements of the Diaghileff Ballet Russe under the artistic direction of Waslaw Nijinsky have been the occasion of the same wide-eyed wonder that predominated at the appearance of the organization last year. Causes of annoyance were the apparently casual indifference of the management to the printed program, the late rising of the curtain and the extremely long waits. The performances were highly engrossing.

The Orchestra Art Society, to the number of fifty-five, recently played a concert in Anoka, following the lead of its parent organization, the Minneapolis Symphony Orchestra, in giving outside communities the benefit of its existence and of the very program it had previously presented in the home city. Karl Andrist, violinist, was the soloist. His number, a Saint-Saëns Rondo, was followed by two encores. William MacPhail, conductor, appeared, also as violinist and created much enthusiasm in both capacities.

F. L. C. B.

Philharmonic Trio in Concert at Brooklyn Club

With appealing excerpts from well-known operas, the Philharmonic Trio, assisted by A. Salvioli, tenor, gave a program of great excellence at the Crescent Club, Brooklyn, on Jan. 21, adding in no small measure to the good impression left by its recent concert at the Academy. J. J. Pettit arranged the program.

Max Smith in the New York American, Jan. 20, 1917:—

"If anyone wants to make the acquaintance of the most talented and interesting young pianist introduced to Americans in recent years, he must hear Mischa Levitzki."

In His THIRD
NEW YORK RECITAL
on Jan. 19th,
at Aeolian Hall

LEVITZKI

Scores Another TRIUMPH

The Tribune, January 20, 1917:—

"In the evening the same hall held a piano recital given by Mischa Levitzki, a young artist who has been heard with pleasure several times before this season. Mr. Levitzki is a pianist of unusual talent, possessed of a clean, evenly developed technic, much delicacy of feeling and a good deal of power. He played last night, among other things, Scarlatti's sonata in A major, Mozart's sonata in A major, and a group of Chopin."

The Evening Sun, January 20, 1917:—

A BOY HOFMANN

"Mischa Levitzki's piano recital at Aeolian Hall last night included two numbers which had already met with favor on his two previous New York appearances—the Gluck-Brahms gavotte and Rubinstein's 'Staccato Etude.' There is much about young Levitzki to remind one of the Hofmann who was once equally young. The Beethoven 'Turkish March' variations, as he played them yesterday, were charming and his Chopin revealed a Russian genius not to be measured by years."

The Herald, January 20, 1917:—

YOUTHFUL PIANIST WINS

"One of the sensations of the music season has been the playing of Mischa Levitzki, nineteen years old, who last night gave his third piano recital here in Aeolian Hall. In spite of his youth his playing is that of a mature artist."

"A little etude (in G flat) of Chopin that the audience applauded until he had to repeat it was played with extraordinary beauty. Mr. Levitzki knows how to end things well. His sensitive touch makes possible shimmering runs and delicately wrought piano effects. He has a remarkable technic. He knows how to vary his tone and his tempos in just the right way."

The Sun, January 20, 1917:—

"Mr. Levitzki's performance again demonstrated his unusual claims for serious consideration as an artist. Indeed, his work throughout was not only of very high merit, but it seemed to give an even greater display of his pianistic gifts than before, gifts that include first of all tonal beauty, rich technical resource, and a poetic feeling combined with profound musical intelligence."

The Staats-Zeitung, January 20, 1917:—

"Last evening the youthful piano virtuoso, Mischa Levitzki, who has played his way quickly into the favor of our public, renewed his excellent former success in Aeolian Hall, and a very numerous and enthusiastic public applauded his numbers. Mr. Levitzki possesses a certain magnetic personality. His offerings contain a very pleasing and interesting personal note, which, however, is never allowed to become too predominant. Mr. Levitzki is an artist of delicate nuances, which one must put to his credit. He pleased yesterday principally in some Chopin pieces, among which the 'Butterfly' etude was conspicuous as a pattern of his atmospheric, inspired playing. And he further brought out his beautiful singing tone in the Mozart A major sonata. He was very much applauded."

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MEPHISTO'S MUSINGS

DEAR MUSICAL AMERICA:

When Margarete Matzenauer went to bed on Wednesday night of last week, after the performance of Mozart's "Marriage of Figaro," she no doubt did so with the blissful and sweet consciousness that she had made "the hit of the performance," for when she had finished her big aria the applause continued so long after she had left the stage as to make the opening measures sung by *Almaviva* and *Figaro*, who came on after her, inaudible. But when Margarete Matzenauer arose next morning and read what the critics had said about her performance, had she possessed a power of profanity covering seven different languages, she would have been justified in putting it to the test, for they went at her tooth and nail, with practical unanimity.

We have here an instance of an absolute difference of opinion between an audience avowedly critical and the critics of the daily press.

Before I discuss how this radical difference arose, let me again call up our good friend Gatti and renew my confirmation of what he said with regard to such matters long ago, namely, that the first duty of the critics, or of the reporters of the press, is to chronicle what happened. That is, to tell the story of the night, and that then it is perfectly proper for them to express any individual opinion they may have with regard to the work produced, or the manner in which it was produced, or as to the singing of any of the participants, or as to the conductor.

Not a single one of the critics mentioned the fact that, as I said, the best singing of the evening, in addition to that of Frieda Hempel, was done by Mme. Matzenauer, not only in her solos, but in the so-called letter-duo which she sang with Hempel, and that she evoked the one really unanimous, spontaneous outburst from the audience, which was so pronounced as completely to drown the inconsistent efforts of an ubiquitous clique.

That Mme. Matzenauer won her audience completely is not to be questioned for an instant. Now then, why did the critics not give her her due? And why did they not only suppress the fact of her triumph, but go further and tear her to pieces?

What they said was virtually to the effect that Mme. Matzenauer was too stately, too heavy for the part of the *Countess* and, consequently, she could not conform to the Mozart tradition. Well, if anybody was distinguished, cold and stately it was Emma Eames, who sang the rôle some eight years ago, and I do not remember that the critics fell foul of dear Emma when they wrote about her.

In the next place, the critics found fault with Mme. Matzenauer because some of the music was transposed a tone to suit her voice. One would think such a thing never really happened before on the operatic stage, whereas it is one of the most common occurrences known, if the conductors told you the truth.

Then the critics found fault with Mme. Matzenauer on the ground that she was attempting a soprano rôle, when at her highest she is a mezzo-soprano and at her best a contralto. Therefore, according to them, she was out of place, did

not do the music justice and certainly did not do herself justice, though some of them incidentally admitted that she is a great artist and a great singer.

I think that Mme. Matzenauer is perhaps not as well suited to the lighter and comedy rôles as she is to others. But I am in absolute disagreement with the critics in their failure to recognize the beautiful singing which she did in the "Marriage of Figaro," and which the audience was quick to recognize in a most enthusiastic manner. I am also in disagreement with the critics in their failure to record the fact that she won a triumph. Had they done this, and afterward expressed their opinions with regard to the points they made, they would have absolved themselves from a charge of unfairness which is so often brought against them by managers and artists.

This charge is that they do not tell the story of what happened, but confine themselves to an individual expression of opinion, which is often of a negative and even antagonistic character such as must not only mislead the outside public, which was not present at the performance, but must impair their own usefulness as critics, for it must decrease the confidence of those who were at the performance in the correctness of their judgment.

To assume, as Mr. Henderson continually does, that the audiences at the Metropolitan are below par with regard to musical knowledge and culture and are also deficient in musical intelligence, is to assert something which has no substantial basis. That the audiences are sometimes carried away by the emotion of the moment may be true, but that emotion is always aroused through the inspiration of some notably artistic performance. Never is the Metropolitan aroused *en bloc*, that is, as a whole, from the cold parquet to the discriminating gods and goddesses who sit up in the gallery, unless there is warrant for it, and I speak from an experience of many, many years.

* * *

However, critics and audience seemed to agree with regard to the excellence of the performance of Frieda Hempel, who assumed the rôle of *Suzanna*. In spite of a slight tendency at times to overact, she was vivacious and true to the Mozartian tradition, sang with exceeding grace and charm and always was true to pitch. I can remember well Mme. Sembrich in the rôle, who naturally sang it as finely as it can be sung, who who lacked the *vis comica* which Hempel possesses to the ends of her nails, as the French say.

That Geraldine Farrar, the *Cherubino*, who, you remember, sang the rôle in the production eight years ago, did not arouse the enthusiasm that her friends expected, and that she did not get more credit from the critics, was not due to any shortcomings on her part. To me she certainly acted with spirit and with all the vivacity and charm that the rôle demands. She sang the "Voi che sapete" finely, though, to be candid, I have heard it sung better. At least, I think I have, I say this because it is exceedingly difficult, after one has heard really great artists in certain rôles, to accept almost anybody after them as being equally as good, so lasting is the original impression.

Between the acts, among the musical literati, intransigentes, cognoscenti and connoisseurs, there was considerable discussion as to the symmetry of Mme. Farrar's—well, let us call it "understanding," for you know she has to wear a young man's costume in this opera.

De Luca, as usual, gave a bright and spirited performance of *Figaro*, though at times his acting seemed just a bit "conventional."

Didur is an artist, and consequently everything he does has a certain value. However, as *Almaviva* he failed to impress me. Scotti would have done better!

Bodanzky conducted with good taste, but I think kept the orchestra down too much, going perhaps to the other extreme in this regard, so that the first act and part of the second let the audience down to a condition of more or less listless indifference, and it was from this condition that Matzenauer roused them. Let that fact be recorded, as well as another fact, which is that for such works and their slender orchestration, their intimate character, the huge auditorium of the Metropolitan is absolutely unfitted. Which shows again, as has often been urged, the need of another opera house in New York, for just such works as "The Marriage of Figaro," if they are to be appreciated at their real worth, and the artists who present them are to get proper credit for their efforts.

* * *

Matzenauer is not the only one to suffer at the hands of the New York critics, for I notice that recently Mme.

MUSICAL AMERICA'S GALLERY OF CELEBRITIES NO. 60



Leo Ornstein, regarded by some as a musical freak, but esteemed by those who know as a genius!

Gadski has been getting a few hard knocks. And here the same method may be applied as I applied in the case of Mme. Matzenauer—why do not the critics report the splendid reception that Gadski gets? Why do they not add to it that from a purely artistic point of view her performances are becoming finer as the years pass? True, she is no longer in the full freshness of her voice. True, it sometimes shows the strain of years of work that she has gone through. True, there are moments that she may be, from the music teacher's standpoint, open to criticism.

But the bald fact remains that she is one of the greatest artists to-day on the operatic stage, and even at her worst shines above most of them at their best.

I have heard it said that some of the apparent antagonism to Mme. Gadski dates from the time when her husband, Herr Tauscher, formerly an officer in the German army, was charged with complicity in the conspiracy to blow up the Welland Canal. You may remember it was reported that Madame made some very ill-timed remarks with regard to her sympathies in this war, all of which was natural, however. And I have also heard that, dating from that time, a number of her concert engagements were cancelled, which is surely unjust, for she had been engaged not because of her nationality, but because of her artistic ability and her talent. Finally, I have heard that in some quarters deep resentment had been aroused because it was whispered about, that at a large social function given by her, Goritz sang some couplets which had been composed by him or for him, expressing satisfaction at the sinking of the Lusitania. Indeed, I am told that one of the great daily papers had the matter in type, when it was suppressed, at the last moment, as being liable to lead to unpleasantness.

Pity, isn't it, that we cannot keep at least music and musicians out of this horrible turmoil?

* * *

Knowing Josef Hofmann as well as I do, I nearly collapsed with astonishment

when I read that he had recently played to an audience of children and their parents in the heart of the foreign quarter in Philadelphia without fee. This shows that there is still hope for him; for, while he has always shone at the top of the heap of pianists as a virtuoso, his deficiencies in other respects have been so marked as to call forth much adverse comment, particularly with regard to his varied and multifarious sneers at what he has been pleased to call the lack of musical appreciation of the American public.

Of course, it never seemed to have occurred to him, as I believe I have said before, that if we were such barbarians, we never would have tolerated him so long or paid him so well.

Now, the particular occasion for the exhibition of Hofmann's philanthropy was the opening of the large new home of the Settlement Music School in Philadelphia. This school was built, I believe, by Mrs. Edward Bok, wife of the editor of the *Ladies' Home Journal*, in memory of her mother, Louise K. Curtis. It is the purpose of this school to make good citizens through music. The very idea would have been scouted a few years ago. It aroused the interest of Hofmann and so he gave this concert to the students and their parents.

* * *

Alexander Van Rensselaer, of the old Knickerbocker families, looms large as the musical Maecenas of Philadelphia. His particular pet is the Philadelphia Orchestra, to support which he is bending all his energies.

He is an instance of how men of great wealth and high social standing are becoming more and more interested in music, not merely to the extent of writing a check, but by devoting time and personal effort to the cause.

The other night he gave a smoker to the Philadelphia Orchestra in Horticultural Hall. About 1300 men representing the pick of the musical, literary and artistic life of the city, besides prominent business men and financiers, were

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

present. The orchestra played a short program, one number of which was the "Rienzi" Overture by Wagner.

Mr. Van Rensselaer spoke in an informal manner to those present about the splendid response that had been made to the plea for an endowment fund and declared that they hoped to raise a million dollars for this purpose. After the smoker one of the guests came up to him and said: "I like the way the orchestra played the 'Rienzi' Overture. You can put me down for \$5,000!"

There are a good many other people in Philadelphia who have been encouraging music for years past. Certainly, one of those is the distinguished editor of the *Ladies' Home Journal*, Mr. Bok.

By the bye, one of the features of that smoker, which, from all accounts, seems to have been a most delightful affair, was the entertainment provided by Constantin Sternberg, a veteran musician, who has done much to make Philadelphia the music-loving city that it is, for he is a musician and teacher of the highest distinction, as well as a splendid type of those foreigners who came to this country and have done so much to make this nation musically appreciative.

Sternberg entertained a large party at the smoker with interesting stories of his experiences, one of the most recent being how he came near death's door and

had been virtually given up by the doctors who attended him. In fact, he overheard a discussion as to the peculiar color of satin lining in the coffin which would suit his complexion.

Feeling that his end was near and recalling all the sins he might have committed had he had more time, Sternberg said his eyes lit upon a bottle of sherry which was on the shelf. He thought, "Well, what does it matter? Doctors have given me up—why not finish that sherry and pass out in a blaze of bliss?"

So he rose, got the sherry, finished the entire bottle, slept like a top, and woke up the next morning a new man! Two days later he went out and left his card, with his compliments, at the offices of the three doctors.

I know of another case, some years ago, of a distinguished musician who, being given up by a confraternity of medicos, told his wife that he proposed to have one last supper. He started with a cocktail, had a large broiled live lobster, which he followed with a dish of macaroni with Parmesan cheese, and then finished it all off with a Welsh rarebit. During the meal he consumed a quart of good Burgundy. The doctors had been keeping him on a low diet.

That man outlived the doctors who attended him and expressed his satisfaction by sending floral wreaths to be placed on their coffins, with the words "In Memoriam" on each, with his initials.

But it doesn't always work that way, says

Your
MEPHISTO.

Ysaye, Godowsky and Hofmann Take Places in Dance Orchestra

But Only Temporarily and Only to Amuse and Delight the Dinner Guests of Mr. Bowman at the Biltmore—Many Notables in Musical World Join in Fun-Making

PICTURE for a moment the massive person of Eugen Ysaye deftly fox-trotting with the petite Rosina Galli, premiere danseuse of the Metropolitan Opera Company, and you may visualize one of the many interesting and unique sights at the dinner given Sunday night by John McE. Bowman, president of the Hotel Biltmore, to the artists who have appeared at the Friday morning musicales.

Ysaye played another remarkable rôle in the evening's proceedings when he showed his versatility by playing alternately the violin and contrabass in the dance orchestra, and the presence of the distinguished virtuoso in the band of players had the magic effect of converting a dance into a concert, for when the substitution of musicians was discovered the dancers abandoned their pursuit and

gathered about the orchestra rostrum to hear and applaud. Then someone decided that the orchestra needed still greater improvement, and Leopold Godowsky and Josef Hofmann were led gently but firmly from the ranks of guests and placed side by side at the piano.

All of this happened on Monday about 3 a. m., an hour when musicians are not supposed to stand upon formality.

The ballroom was brilliantly decorated for the occasion, the tables being arranged on the border of the floor while the cabaret performance alternated with the dancing. The diners expressed amazement over the demonstration made by "Mercedes," a vaudeville headliner, of telepathic piano playing. A young woman assistant, seated, blindfolded, at a piano in the center of the floor, played thirty or forty pieces of music in quick succession, satisfying the mental requests of various guests, all of whom testified to the accuracy of her selections.



MR. LOUIS GRAVEURE
*Has tremendous success
in singing*
THE LITTLE BIRD
MISTLETOE
THE LITTLE OLD CUPID
SOME ONE

by

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September Eve.	Med., F; Low, Eb.	.50
The Little Old Cupid.	High, Bb; Low, Ab	.50

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**THE BOSTON MUSIC
COMPANY**

26-28 West St., Boston, Mass.



The event had its serious moment when Mr. Ysaye announced from the stage that he had received a check for \$1,000 from Mr. Bowman to be devoted to the Belgian relief fund. The great violinist acknowledged the gift feelingly and spoke sympathetically of the great need which existed among his countrymen.

Another feature of the dinner was a "grand march" in which the guests, each carrying a pasteboard band instrument capable of producing plenty of, if not fine, noise, paraded and disported about the room.

Among the guests not already mentioned were Mme. Frances Alda, Mrs. Leopold Godowsky and the Misses Godowsky, Mr. and Mrs. Giuseppe de Luca, Mr. and Mrs. Pasquale Amato, Mme. Marie Rappold, Alice Nielsen, Mme. Carrie Bridewell, Mr. and Mrs. Artur Bodanzky, Belle Story, Hugh Allan, Idelle Patterson, Mr. and Mrs. Orrin Bastedo, Mr. and Mrs. R. E. Johnston, Mr. and Mrs. Johannes Sembach, Mr. and Mrs. Enrico Scognamillo, Mr. and Mrs. Noble McConnell, Mr. and Mrs. Naham Franko, Daniel Frohman, Mr. and Mrs. Berthold Neuer, Mr. and Mrs. J. D. Mortimer, Mr. and Mrs. M. H. Grossman, Mr. and Mrs. T. J. Bull, Mr. and Mrs. William R. Chapman, Alexander Lambert, Lulu and Minnie Breid, Mr. and Mrs. Theodore Bauer, Maurice Dambois, Gabriel Ysaye, Sigmund Spaeth, Sylvester Rawling, Louis Siegel, Maurice Halperson, Frank Baker, F. C. Copicus, Arthur Lawrason, Mr. and Mrs. William J. Guard, Victor Flechter and others.

ELMAN PLAYS VOGRICH CONCERTO WITH DAMROSCH

Revival of Kalinnikoff Work Also a Feature of New York Symphony Program

Walter Damrosch gave the third of his special Carnegie Hall series in New York last Saturday night. Mischa Elman was the soloist and a large audience attended, notwithstanding the weather. The violinist played the late Max Vogrich's Violin Concerto and Saint-Saëns's "Rondo Capriccioso," the orchestra, Kalinnikoff's G Minor Symphony and Strauss's "Don Quixote." Mr. Damrosch gave the symphony last year, but it is well worth repeating for, if not distinguished by profundity or original inspiration, it appeals strongly through its melodic charm and Russian coloring. The presentation of the Strauss work could scarcely be reckoned stirring, though the orchestra acquitted itself capably and Mr. Roentgen did the cello solo in artistic style. Mr. Damrosch omitted two of the variations and one regretted the loss of the episode of the monks, one of the most cleverly etched caricatures in Strauss.

Mr. Elman did the Vogrich composition (which is dedicated to him) with an obvious determination to get out of it all that could be gotten. It was good playing, but the best playing in the world would not avail here. Worse piffle has probably never passed for a concerto, and one found oneself wondering in just what curious state of aberration a composer could be to set down so abortive a mess of ugly sounds. The concerto is called "E pur si muove" (Galileo's famous "Nevertheless it moves") and the four movements have for mottoes verses from Dante. Just what Galileo's phrase of defiance has to do with the thing we shall not attempt to decide. "Out damned spot" or "Something is rotten in the state of Denmark" would have served the purpose quite as well.

The violinist was repeatedly recalled after the concerto. Saint-Saëns's brilliant piece gave him a chance to shine more characteristically. —H. F. P.

Starts Course in Community Singing at Coe College, Cedar Rapids, Iowa

CEDAR RAPIDS, IOWA, Jan. 26.—A course in community singing has been established in Coe College for the benefit of students who will conduct choirs and choruses in smaller places. Thirty have enrolled for this course, and are studying conducting and the best means of organizing choirs and choruses. The work is under Earle G. Killeen, director of the conservatory, who is also carrying the community idea into the college by having the entire student body sing old college songs at regular chapel services.

"Even musical convictions have been disturbed by the war," says Bert Lester Taylor in the Chicago Tribune. "Germanic pianists who regarded Paderewski as peerless before the war now shake their heads when he performs, and depurate the liberties he takes."

MURATORE RE-ENGAGED

With
CHICAGO OPERA CO.
For
FIVE YEARS MORE



as Lentulus in "ROMA"

Lucien Muratore throughout the season maintained the standard he had established for himself as the first of operatic tenors. As a singer, an actor, one who dignified each performance in which he took part and brought to life again the traditions of the stage which had lain quiescent since the days of Jean de Reszke, he is today an artist with whom Chicago willingly challenges the world. He, too, remains with Mr. Campanini for the next five years to come.—Chicago Evening Post, January 26.

**CAVALIERI
MURATORE**
**CONCERT TOUR
IN AMERICA, 1917**
Personal Address
CONGRESS HOTEL
Chicago, Ill.

Finds Musical Pedagogy in Europe Hampered by Outworn Traditions

Mexican Expert Reports Results of a Tour of Investigation in Spain, Italy, France and Switzerland Undertaken at the Behest of Carranza—Innovations in Teaching Hard to Introduce, Especially in Conservatories Supported by the Government—Swiss the Most Progressive in Their Attitude Toward Pedagogics—An Advantage that American Music Schools Possess

TO an American, the Mexican mind is undoubtedly very much of a mystery. He is likely to regard it—if, indeed, he ever thinks of it at all—as a primeval sort of affair, stunted, uncultured, almost aboriginal. And yet, anomalous as it may appear to him, there are eager and independent, sensitive and penetrative mentalities in Mexico which seem to flourish in spite of the unfortunate general conditions prevailing. Thus, when Venustiano Carranza sent an artistic emissary to America and Europe about a year and a half ago, he performed a vital service for his country. *MUSICAL AMERICA* noted at that time the arrival and mission of the Mexican musical theorist and pedagogue, Eduardo Gariel, one of the principal professors at the Conservatory of Music in the City of Mexico. Professor Gariel came here to explain his theories about the nature and teaching of harmony and to examine the pedagogical methods in vogue, with a view to incorporating such phases as he might deem valuable into the curriculum of his own school. During his stay he visited several of the most prominent American schools of music, delivered a few lectures and had his "New System of Harmony" accepted and issued by one of the foremost publishing houses here. Ten months ago Professor Gariel sailed for Spain bent on making an intensive study of the pedagogical systems employed there and in France, Switzerland and Italy. He returned to New York about three weeks ago and, prior to leaving for Mexico, recounted to a representative of *MUSICAL AMERICA* some of the results of his survey.

"In almost all of the schools that I visited," said the Mexican theorist, "it was obvious that there was little cognizance taken of pedagogics as a science or an art. Most of the institutions, including practically all that are maintained by the government, are hidebound with tradition. The professors teach as their forefathers taught; instead of keeping a finger on the pulse of the times, they rehark to the past. Methods that served bygone generations are applied to modern usage. In cases where the conservatories are supported by the government it is exceedingly difficult to introduce anything in the way of pedagogical innovations. This I attribute to the fact that in such cities there is little if any competition from independent institutions. The school has the field all to itself and is diffident about trying out new theories, owing to the 'red tape' which such a step entails. All reforms must be passed upon by the bureaucracy, an interminable process. The result is that teachers with a progressive outlook are intimidated and resign themselves to what is frequently an antiquated system."

French Influence Strong in Spain

"In Spain there is amazingly little disposition to investigate modern methods of teaching music. It seems that most of the Spanish composers make the greater part of their studies in France, and, naturally, when they express themselves, it is in the idiom of the contemporary French school. The influence of Paris is extraordinarily strong in present-day Spanish music. This is a great pity, especially since there are rich resources in the folk material of that country which have been comparatively neglected by the younger Spaniards. Albeniz and Granados realized and availed themselves of the possibilities contained in this folk music. Their followers should further cultivate it, I think."

"Italy presents a different aspect. It is a country that has been reconstructed and is much more alive musically than Spain. It has five conservatories maintained by the government and several good schools supported by the various cities. In Parma I was greatly impressed by the notable piano playing of some of the students. Singing, however, I found in a bad way all through Italy. This state of affairs I attribute to the pernicious method of teaching intonation with the aid of a piano. Instead of

inculcating immediately the pure musical scale, the teachers resort to the tempered octave of the piano. From the very outset, the pupil's musical instinct is drugged. He never learns the real art of pure song when he is being reared on this artificial and mechanical scale.



Eduardo Gariel, Professor at the Conservatory of Music in the City of Mexico

He comes only too quickly to think in terms of the tempered system. The stultifying effect of this fallacious manner of teaching singing is intensified by the fact that the pupil relies upon the piano to give him the musical intervals or skips. Students are allowed to enter the singing classes without knowledge of solfeggio, nor are they taught this indispensable adjunct by the vocal teachers. The old Italian masters taught both singing and solfeggio together, *without the piano*, instilling the pure natural scale, the only musical scale."

The Paris System

The conversation swerved to Paris, where Professor Gariel made an extended sojourn. "At the Paris Conservatoire almost all the students are girls, the able-bodied men being at the front," he remarked. "In this connection I recall an heroic monument which stands in the vestibule of the building, placed there in honor of the students and teachers of the conservatoire who have died facing their foe. Over fifty names are inscribed upon the tablet of this statue.

"The pedagogical system is rather peculiar. Every teacher is quite independent and is allowed to put his own theories into practice, only—he must produce results. Moreover, it is a difficult matter for a student to gain admittance to the Paris Conservatoire. For every vacant desk there are scores of aspirants, each of whom must be examined by a jury which culls the most talented. If a pupil does not keep pace with the others he forfeits the right to study at the school and the place left open is filled by a newcomer. The conservatoire insists upon two things—talent and industriousness. Without both a pupil will not be tolerated."

"The theory classes are conducted along the old, orthodox lines. The blackboard is neglected, each pupil working at his desk and having his manuscript book examined and criticized by the professor in person. It has always seemed to me that blackboard work by the students is far more stimulating, for it allows the class to benefit by each individual's blunders, keys up the faculties of the student or students at the board and creates an atmosphere of intimacy in the classroom. Another plan in usage there which appears to me as imperfect is the employment of the C clefs in the working out of exercises. Some of these clefs are almost obsolete, others are employed only in symphonic scores. It is vastly more difficult to work out four-

part harmony on four staves with four clefs than with two staves retaining the familiar and currently used G and F clefs. Not only does the French method waste the students' energies to no purpose, but it probably intimidates performers and especially singers, who recoil from the labor involved in studying musical theory along such lines.

"Like the other nations that I visited, the French seem to have forgotten that the piano is an imperfect instrument, for they train their musicians' ears according to the arbitrarily tempered scale. I cannot understand why the Europeans do not grasp the prime importance of teaching singers emission and solfeggio at the same time. I will say, however, that such pupils as I had occasion to hear at the Paris Conservatoire did excellent work. This, of course, may have been due to the careful weeding-out process employed there.

Conditions in Switzerland

"In Switzerland, the question of pedagogics seems to be given more thought than in the other countries. The little land has a number of independent and intelligently conducted music schools. Jacques Dalcroze in Geneva is a genius as a teacher. It is an inspiration to watch him in action at the head of one of his theory or ensemble classes. A talent like his manifests itself very subtly, but is always apparent.

"When I take charge of my own classes again in the City of Mexico I am going to introduce rather a unique feature. Every pupil of singing and solfeggio will be obliged to learn to tune a piano. In this way an appreciation of the nice differences in pitch will be acquired. Has it ever occurred to you that as matters now stand pianos are tuned by unmusical (in the sense that they are not genuinely artistic) people? How many musicians possess an ear that is sensitive and discriminating enough to enable them to tune their own pianos perfectly? And yet, it is not too much to ask of a musician that this faculty be sufficiently developed to make it possible for him to perform this really important act. Why should musical pitch be at the mercy of a professional piano tuner?

"But I feel that there are many gifted and enthusiastic teachers in Europe. They are hampered, however, by tradition and routine. What Europe needs, I feel, is to apply psychology to the teaching of music.

An American Advantage

"American schools of music possess at least one self-evident superiority, which is independence from the wishes of a bureaucracy such as stifles so many foreign musical faculties. Here there is keen competition, which stimulates the characteristically American tendency to examine and try out modern methods. The teacher in an American conservatory needs look no higher than to the school's director for permission to put into practice some theory which seems to him to represent a step forward. In Europe, as I said before, there is a formidable amount of 'red tape' before an official O. K. can be secured."

B. R.

Lester Donahue Gives Recital for New York Musicians' Club

Lester Donahue appeared at the Musicians' Club of New York on Jan. 21 before an appreciative audience. Despite inclement weather, there was a good sized gathering. The program included the MacDowell "Sonata Tragica" and numbers by Bach-d'Albert, Liszt, Debussy and Dohnanyi. In response to insistent applause, Mr. Donahue played "Gnomenreigen," by Liszt, even more exquisitely than the preceding numbers.

McCormack Applauded by His Largest Chicago Audience

CHICAGO, Jan. 22.—John McCormack's recital at the Auditorium yesterday afternoon drew the largest audience which has ever assembled in Chicago to hear this popular singer. There were 514 persons seated on the stage, 122 in the or-

chestra pit and extra chairs were placed in all the boxes, while hundreds of eager music-lovers were turned away. Of his program and its interpretation the many complimentary things often said in these columns about the tenor could be reiterated. His interpretations of Handel and Mozart rank among the most artistic that we have ever heard. Donald McBeath, violinist, and Edwin Schneider, accompanist, were the assistants, as usual.

M. R.

EMMANUEL MOOR ON A FLONZALEY PROGRAM

Prelude and Fugue for String Quartet Proves Undistinguished—D'Archambeau as Solo Performer

FLONZALEY QUARTET. Concert, Aeolian Hall, evening, Jan. 23. The program:

Prelude and Fugue for String Quartet, Emmanuel Moor, Suite for Cello, in E Flat, Bach; Quartet in F Minor, Op. 95, Beethoven; Quartet in D Major, Op. 1, Glazounoff.

For some undecipherable reason the Flonzaleys seem bent on making propaganda for Emmanuel Moor. Now, if there exists a being more unprofitable (with the possible exception of Paul Juon), we have yet to be plagued by him. There is a great deal of music discharged upon the world which, while it makes pretty deplorable listening, is yet considerable fun to play. That Moor's may be of this order we do not question, but assuredly nine-tenths of such as has been done here exhibits no more valid reason for its performance.

Of the work which the Flonzaleys brought forward last week, it may be said that the prelude is not altogether as amorphous as the customary Moor effusion. It has a certain dignity and genuineness of feeling, a warm coloring and decisive melodic plan and is well joined. The fugue undoes the temporarily good impression, however. Ten thousand musicians of the most average capacity could write ten thousand just as good. It is neither significant in subject nor distinguished in architecture. Naturally, the work received a stunning performance.

The audience found fuller occasion for joy in the exquisitely finished and artistic playing of Bach's seldom heard unaccompanied Cello Suite in E Flat by Mr. D'Archambeau. Listening to his admirable performance one was moved to wish that the members of this incomparable quartet would more frequently exhibit their gifts in solo capacities at their concerts.

The usual warmth, spirit and perfection of ensemble distinguished the presentation of Beethoven's transitional F Minor Quartet and the D Major Quartet of Glazounoff.

H. F. P.

Karl Jörn Declines Kaiser's Invitation to Return to Berlin

Karl Jörn, the German tenor, formerly of the Metropolitan Opera Company, applied on Tuesday of last week for his second naturalization papers, which will admit him to citizenship in the United States in April. He stated that he was born in Russia in 1873, but is a German subject. His wife and five children are living in Berlin at the present time. Mr. Jörn said that he had just received a message from the Kaiser asking him to return to Berlin to sing at the Royal Opera, but that he preferred to remain here. The tenor added that his decision to become a citizen of this country was not influenced by the summons from the Kaiser.

Mischa Elman in Excellent Form in Grand Rapids Recital

GRAND RAPIDS, MICH., Jan. 20.—Mischa Elman was heard last evening at Power's Theater, playing with sympathy, individuality and power. The audience showed its appreciation by refusing to leave even after two final encores. Philip Gordon played faultless accompaniments.

E. H.

RICHARD EPSTEIN

32 East 58th St., N. Y.

OSSIP GABRILOWITSCH SAYS:

"I have made a study of his technical ideas and finding them excellent have endeavored to apply them in my own playing."

MAGGIE TEYTE



MAGGIE TEYTE



Prima Donna Soprano with the Boston-National Opera Co.

Bulletin, Philadelphia, Pa., Nov. 17, 1916.

Miss Teyte made one of the most appealing *Marguerites* seen here in many performances of "Faust." There was no trace of self-consciousness or affectation in anything she did, her portrayal of the part, if quite along traditional lines, being at all times appropriate and "in the picture." Vocally too she was satisfying. Her light, clear tones, fresh, pure and of sparkling quality in the frequently executed "Jewel Song," were effective also in the more dramatic passages.

Inquirer, Philadelphia, Pa., Nov. 18, 1916.

Miss Teyte combined something of that sweetness of voice, that rollicking freshness she displayed when first heard here three or four years ago, with a merit of tonal effect that made her most effective when especial effort was necessary.

Press, Philadelphia, Pa., Nov. 15, 1916.

A surprise quite unpremeditated was furnished by the last hour substitution of Maggie Teyte for Elvira Leveroni in the role of the *Geisha*. Miss Teyte managed to make it wholly charming, both visually and vocally.

Star, Philadelphia, Pa., Nov. 18, 1916.

Maggie Teyte has arrived at a place in her art where she is an exceptional *Mimi*. Vocally it is a delight to the discriminating, and the exquisite taste she exercises in all she does, and the refinement of her vocal work make it an uncommon treat to hear. She has been a hard-working artiste this week. There are few operatic stars of her brilliancy who could do the work she has done, and especially who would sing *Marguerite* and *Mimi* on succeeding nights. Nevertheless, she triumphed in the rôle of last night. There was not the slightest indication of wear and tear in the freshness and the exquisite quality of her voice nor in the dainty and artistic vocalism with which she sang the entire rôle. It is good to see and to hear so sensible, so earnest and so well qualified an artiste, and one who does not pamper herself and indulge in tantrums supposed to portray the artistic temperament.

Empire, Toronto, Can., Nov. 30, 1916.

"Faust" was given at the matinée yesterday by a very strong cast that contained three superlative artists. Miss Maggie Teyte displayed her deliciously pure and bell-like soprano in the rôle of *Marguerite*.

It is a voice of rare beauty, velvety and wonderfully clear. Miss Teyte sang the "Jewel Song" magnificently, and the duet with *Faust* in the garden scene was another really beautiful moment. She put a great deal of intensity into the dramatic instants of the latter acts. Miss Teyte has the advantage of being a very fair *Mimi* to look upon, having charm and girlishness. It was good to hear Miss Teyte again in opera, and one only regretted that it could not be in "La Bohème," for she is the loveliest *Mimi* of them all.

Boston, Jan. 4, 1917.

Last night's performance of "Faust" at the Boston Opera House derived much distinction from Miss Maggie Teyte's appearance as *Marguerite*. If the performance in itself entirely had possessed the romantic and artistic qualities that marked her efforts, it would have been extraordinary indeed.

In recent years no other *Marguerite* met on any Boston stage has approached that of Miss Teyte in either dramatic impersonations or in vocal loveliness.

On this account alone the performance must long be remembered by those who made up the fairly large audience.

A limited number of Concert Engagements now being booked through Miss Teyte's Exclusive Managers; HAENSEL & JONES, Aeolian Building, New York

ECHOES OF MUSIC ABROAD

Safonoff Helps to Re-Consecrate London's Bechstein Hall Now Newly Labeled—Unsuccessful Mascagni Opera a Failure as Operetta Also—French Bassoon of Last Hammerstein Opera Days Enters "Two-a-Day" in London—When Hans Richter Apologized to an Audience—New French Baritone Coming to the Fore—"Slangy American Tunes" Metamorphosed in Hands of Hungarian Gipsies—Bagpipes Acquire New and Widespread Popularity Among British Soldiers—German Military Musician Develops Versatility—Increased Cost of Travel a Hardship to Concert Artists in England

INSTEAD of losing Bechstein Hall, as an incident of the closing up of the piano firm whose name it has long borne, London is to retain this popular concert room under a new name.

The hall had not been in use since the early days of the war until the middle of January, and then it was formally reopened as Wigmore Hall, its new name being derived from the street in which it is located. The artists who reconsecrated it were Wassily Safonoff, appearing not as a conductor but as pianist, and Albert Sammons, the English violinist, who joined forces in a program of Beethoven sonatas for piano and violin.

MASCAGNI'S "Maschere," produced without any success some years ago in the leading Italian cities, has been transformed into an operetta and played as such by the Caracciolo-Scognamiglio Italian Operetta Company in Lisbon, but in its new guise it has fared no better than in its original form.

LATEST of recruits to the "two-a-day" world from the "legitimate" fields of concert and opera, Jean Vallier, has been winning a new public at the Coliseum in London. This French basso-baritone, whom Oscar Hammerstein introduced to New York the last season of his Manhattan Opera House career, has been appearing more or less frequently on the concert stage in England since the war broke out, and now he has followed the example of many distinguished concert artists in England by taking the plunge into vaudeville.

Mr. Vallier has been singing at the Coliseum the "Pagliacci" Prologue and "Mephistopheles's Serenade" and "Calf of Gold" song from "Faust," topping off with "La Marseillaise" in stirring and impassioned style, to the manifest delight of his audiences.

REFERRING to the late Dr. Hans Richter as having had all the plodding thoroughness of his race and as having worked amazingly hard and known his scores backward, a writer in the London *Daily Sketch* observes that he remembers him to have been "wrong at his job" only once.

The illustrious Hungarian was conducting a Beethoven Symphony, and there was a sudden muddle. Richter stopped the orchestra at once, turned round to the audience, and said gutturally, "Ladies and gentlemen, I have made a mistake. I am sorry." Then he started the whole Symphony from the very beginning.

He had a ponderous sort of humor, it seems. At a rehearsal of "The Ring" at Covent Garden he was much annoyed by a charwoman, who was wielding a sort of vacuum cleaner in the stalls. But an idea came into his head and he smiled. Leaving the conductor's desk, he took his terrible greasy slouch hat—very old—and solemnly placed it in front of the cleaning machine. Then he returned to the Fire Music.

It would appear that for Richter the horn had no limitations, if there is any real basis for an anecdote related in the London *Star* to this effect:

Dr. Richter not only made the first copy of the full score of "Die Meistersinger," but he also performed the first selections from that work ever given outside Wagner's Triebischen residence.

While acting as copyist to Wagner at Triebischen it was his custom, after the day's work, to row across the lake to a

secluded island, taking with him the autograph sheets of the score, and there play them over on the horn. One evening his practice was interrupted by a stranger, who had crossed from Triebischen attracted by the mysterious fairy-like music, and who had a pleasant chat with the then unknown musician.

But Richter kept the secret of the new

the last performances of the great tenor's engagement at the Monte Carlo Opera.

SLANGY American tunes assume a new character, a certain lively brilliancy, no longer vulgar, when the Hungarian translates it into his own half-oriental language, declares Arthur Symonds. "Even English tunes forget to be



Photo Henri Manuel (Central News Photo Service)

A Popular Member of the Paris Opéra Comique

Mlle. Genevieve Vix, who is pictured herewith in her home in Paris, has been one of the favorite singers of the Opéra Comique for several years. She has been singing this season at the Liceo in Barcelona, where the season has just come to an end.

opera to himself. That was in 1867. In 1885 Richter, at Oxford, met again the stranger who had so appreciated the "water music" at Triebischen and who happened to be a well-known member of the university.

And then Richter told him how lucky he had been, for he was first to hear the music of "Die Meistersinger."

But *Musical Opinion* insists that this is one more musical anecdote in a bad way, since Wagner himself has stated in "My Life" that the overture to "Die Meistersinger" had been performed in Leipzig at least four years before this, and, moreover, the composer's friends must have heard the music played frequently on the piano while it was being written.

A NEW French baritone, Alexander Scouffi by name, has been making himself talked about as an artist of uncommon equipment in Lyons this winter. He first came to the attention of the opera world two years ago, when he was given appearances with Enrico Caruso in

common in their sentimentality, and become full of languorous tenderness, into which a drop of fire has dripped. Hungarian gipsy music is a music full of surprises, always turning along unexpected ways; the music of a race whose roots are outside Europe."

The eminent English writer notes in *Cities* that people go to Budapest, and rightly, to hear gipsy music as it can be heard only in Hungary. And the true color in music has to be sought in the cafés or wherever gipsies play Hungarian music. The Hungarian gipsies are the most naturally musical people in the world. Music is their instinctive means of expression; they do not learn it, it comes to them of itself.

"Go into a roadside tent in Hungary, and you will see a little boy of four stretched naked upon the ground, holding a violin in his arms and drawing his bow across it, trying to make it speak. The leader of a band is usually able to read from note; the others follow his lead, picking up a whole composition with astonishing rapidity. It is true that they play like men who have never been

with incredible swiftness, in a sort of effervescence of sound."

In Budapest there is a gipsy band in every café, according to Mr. Symonds, and as you walk along the streets at night you will hear at every moment the scrape of fiddles from behind curtained and lighted windows. Gipsy bands play in the hotels every evening till after midnight; sometimes under the leadership of a cultivated artist, like Berkes Béla, who has money of his own, and is supposed to play for pleasure on his admirable Stradivarius.

NEVER before has the popularity of the bagpipes extended over such a large field as in these days of the Great War. Statistics are usually boresome, but the estimate of the number of pipe-sets now in use given in the London *Globe* is enlightening.

There are, according to this authority, ten Scottish regiments, and each one of these consists of at least twelve battalions. Each separate battalion, again,

[Continued on page 12]

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ECHOES OF MUSIC ABROAD

[Continued from page 11]

is usually split into a first and second-line battalion, and each battalion, regular, reserve, territorial, new, first-line or second-line, possesses at least five sets of pipes. Let it be agreed that other units of Scottish origin possess sets to the number of three hundred, and thus, on the most modest estimate, fifteen hundred sets of pipes can be laid to the charge of Scotland. Canadians, Australians, New Zealanders, South Africans, all lean to this type of martial music; Irish regiments, too, affect the pipes, and many sporadic units of the various services.

The number of sets now in commission among the troops cannot fall short of three thousand.

THE German military musician is required to be a very versatile person in these days, for his duties are manifold. Not only is he called upon to revive the spirits of his fighting comrades with his music, says the London *Musical Times*, but, during actual fighting, as when an attack is made or a nerve-racking artillery bombardment is in progress, he and his fellow-musicians are repeatedly detailed to act as a sanitary corps.

They are expected to render first aid, and often enough it falls to their lot to extricate one of the fighting troops from a dangerous situation at the peril of their own lives. Nor does the military musician's versatility stop there, for

HORATIO CONNELL
Bass-Baritone
Achieves Unusual SUCCESS with
Philadelphia Orchestra under Leopold Stokowski,
January 19-20

Philadelphia Inquirer

The assisting artist, Horatio Connell, is an excellent baritone and a sterling artist, whose delivery of his numbers did credit alike to his voice, to his intelligence and to his methods. He phrases well and enunciates clearly, and fairly deserves the reputation he has achieved as one of the best of our concert-room vocalists.

Philadelphia North American

Rare charm of voice and manner are the assets of Mr. Connell. There is probably no baritone on the concert stage who can boast more beautiful tonal qualities. His contributions were pleasure unalloyed.

Philadelphia Ledger

Horatio Connell declaimed with sonorous solemnity the Handel aria, the firm deliberate pace of the music suiting the deep range and the ingratiating lyric quality of his voice. The audience liked the singer's performance well, giving him repeated recalls.

Philadelphia Record

Mr. Connell is a singer of real ability and one whom it is always a delight to hear. He sang the Mahler song with appealing expression and gave it a perfect presentation.

Philadelphia Evening Ledger

This baritone is well equipped for the work he essays. His nice sense of fitness, his clear and impressive phrasing, his knowledge of the art of song interpretation could be sensed in the Mahler and Schubert. He is a singer of sentiment.

Philadelphia Evening Star

Mr. Connell has won recognition as one of the greatest baritones on the concert stage. The extraordinary smooth and rich quality of his voice, his intelligent phrasing and sense of interpretation, his fine enunciation and the general polished character of his entire art entitle him to front rank.

Philadelphia Evening Bulletin

Mr. Connell disclosed with facile execution and sincerity of feeling the mellow richness of his voice and his refined skill as a lieder singer, a field in which he excels.

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often the entire band or members thereof are detailed for kitchen work, or for some other service of the commissariat.

In the beginning of the war it was customary for the band to be stationed behind the regiment or some other military unit about to advance or make an attack, and thus to stimulate the troops with a spirited marching air. But the undreamed-of progress of aviation as a significant military factor soon made it exigent to abolish this custom. For the dangerously conspicuous gleam and glitter of the brass instruments represented an only too welcome target for every hostile aeroplane.

CONCERT artists and opera singers in England have found the problem of keeping down expenses a more complicated one with the increase in the cost of traveling in their country. Railway fares have been raised 50 per cent, which means an addition of serious dimensions to the traveling expenses of musicians whose engagements take them out into the Provinces.

Opera companies and other theatrical troupes are especially affected by the new regulations, on account of both the frequency and the length of their journeys, observes the London *Musical News*. Under certain conditions they have hitherto had the benefit of a reduction of 25 per cent, but their liability under the new scheme seemed likely to amount to as much as 100 per cent on what they used to pay. However, the Board of Trade has agreed still to allow the former concession of 25 per cent, only, of course, on the higher rate. J. L. H.

MAKES RECORD FOR SYRACUSE

Boston Symphony Draws Largest Crowd of Any Orchestral Event

SYRACUSE, N. Y., Jan. 25.—The largest audience in the history of orchestral concerts in this city attended the concert in which the Boston Symphony Orchestra appeared at the Wieting Opera House Monday evening, when every available seat was filled. It was also remarkable from the standpoint of musical enthusiasm. The concert was the third in the series under the auspices of the Salon Musical Club; management of A. Kathleen King, direction Laura Van Kuran. The Salon Musical Club also had another event to its credit within the last week in the piano recital given by Helen Wright of New York, a pupil of Mme. Carreño. The recital was at the home of Mrs. Martin Knopp. Mrs. Frederick Hazard and Mrs. Knopp presented this delightful recital to the club and to their friends. Miss Wright plays with a broad sweep and a virility that is not void of delicacy and charm.

L. V. K.

Barrientos and Hochstein Appear Jointly in Scranton Series

SCRANTON, PA., Jan. 20.—The fourth concert in the Keystone Course at the Strand was a great success. Maria Barrientos, the Spanish soprano, assisted by David Hochstein, was responsible for the large crowd that filled the theater. Señora Barrientos was in fine voice. Her

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high coloratura work was of remarkable flexibility and lightness. Dividing the honors with the singer was David Hochstein, who played a return engagement. The accompanist was L. T. Gruenberg, whose playing was excellent.

W. R. H.

Klibansky Pupil Pleases Educational Alliance Audience

An interesting song recital was given at the Educational Alliance, New York, on Jan. 24, by Valeska Wagner, mezzo-soprano, a pupil of Sergei Klibansky, prominent vocal teacher. Miss Wagner was assisted by Alice M. Shaw, composer and pianist. With artistic interpretation and marked beauty of tone, Miss Wagner sang numbers by Frank La Forge, Woodman, Alice M. Shaw, Mrs. H. H. A. Beach, Saint-Saëns, Raff, Strauss, Loewe and Brahms. She was enthusiastically received.

Mabel Riegelman is now appearing as one of the principal artists of the Boston-National Grand Opera Company on its transcontinental tour. She is appearing in several operas, including the rôles of Musetta in "La Bohème" and Gretel of "Hänsel und Gretel."

TRIUMPH in PORTLAND, Me. FOR **MARY JORDAN**

On December 28th, 1916

What the Critics Said:

EVENING EXPRESS AND DAILY ADVERTISER:

"Miss Jordan, who has a wonderful contralto voice, is a new star in the musical firmament whose luster had already preceded her to this city. There is also a remarkable range and the velvety tones are rarely beautiful. Her personality is very charming. Two later groups were admirably selected and the artist's interpretations were delightful and interesting."

DAILY EASTERN ARGUS:

"Ere she had finished her first selection it had become strikingly apparent to her listeners that Mary Jordan was one of the few singers who possess something more than a carefully trained voice, for she has temperament, imagination and reality of feeling which were shown to a marked degree. At the close of the second selection she was given well-deserved plaudits. The gifted singer perhaps won favor with the audience more completely in her second group numbers, comprising Debussy's novel and charming "Beau Soir," another equally as enjoyable as Chausson, also two songs by Fouldain. At the finish she received warmest applause, being recalled to the stage a number of times, and finally, at the insistent demands of the audience, she came back and repeated the selection, much to the delight of everyone."

PORTLAND DAILY PRESS:

"Miss Jordan makes a strong appeal, for she not only has a lovely voice but she is lovely herself. Of the true blonde type, she made a perfect picture of glowing, gracious womanhood as she came upon the platform in her sea-green gown, all silken sheen and lace, etc."

"Queenly as she is, she sings with rare significance, each of her numbers being invested with a musically intelligent and interpretative power that won all hearers."

"Her voice is big and beautiful, for it has a delicious warmth and a depth and sweetness that is wholly satisfying."

"All her groups were captivating in content and exquisitely done."

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at his Aeolian Hall Recital on November 28th
and won immediate favor with them. Both songs were
redemanded.

At his second Aeolian Hall recital on
December 10th, [Hugo Wolf Program] he sang both songs
again and was obliged to repeat them in response to
the audience's enthusiastic approval.

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SIDNEY ARNO DIETCH

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Dr. William C. Carl a Staunch Supporter of Publicity for the Musical Artist

Noted Organist Attributes His Success to Systematic and Dignified Advertising — A Pioneer Organ Recitalist in This Country, Dr. Carl Relates Interesting Experiences That Attended His First Announcements in the Papers—“Keep Your Name Before the Public,” Is His Advice to the Professional Musician

DESPITE the fact that publicity in one form or another has been directly responsible for the successful sales promotion of every important American product in the last decade, it is sometimes not easy to convince the musical artist that it is dignified, legitimate and absolutely necessary for him to keep his name constantly before the public, to cry his own wares, so to speak, and to make a strong personal bid for the favor of the people upon whom his livelihood depends.

In an article in these columns, two weeks ago, a press agent spoke of the importance of publicity in establishing an artist in the public eye. A manager of musical artists will shortly give his views upon the same subject. The doubting musician will perhaps claim that since the press agent and the manager are supported by the artist, directly or indirectly, they naturally advocate any means of promoting their own welfare, especially if this means costs them comparatively little.

The best reply to the skeptic of this type is made by a fellow artist, who has advertised in the daily and musical newspapers consistently for the past twenty-five years, and who attributes his present success primarily to effective publicity and secondarily to the ability that must necessarily substantiate any claim to artistic recognition.

The artist thoroughly qualified to give his views upon this subject is Dr. William C. Carl, organist of the First Presbyterian Church, New York, and director of the Guilmant Organ School. Dr. Carl is a dignified musician who has forged his way to the front by systematic and legitimate publicity, not by sensational methods, and his statements are the outcome of years of experience in teaching in New York and concertizing throughout the United States.

A Start in Advertising

"When I came to New York twenty-five years ago, after completing my studies in Paris," said Dr. Carl, "my



Photo by Central News Photo Service
Dr. William C. Carl, Organist of the First Presbyterian Church and Director of the Guilmant Organ School, Photographed in His Studio

first thought was to devise a way whereby I could advise the public of my intentions in the professional field. I had very little money, and could not advertise in a big way. I was determined to make a start, however, and I did so. It was a small start, to be sure, but I took the first step. I was one of the first organists in America to advertise. My friends smiled. 'Why is he forcing himself upon the public?' they asked.

"I advertised in the daily and musical papers as a concert organist, and my first efforts were so successful that an extensive recital tour was made possible. I played in cities where the organ recital was an unknown quantity. Incidentally, I was one of the first musicians to use a picture in an announcement. The idea of using a picture in an advertisement was not common at the time, but it helped me tremendously.

"Apropos of my picture, let me tell you an amusing incident," continued Dr. Carl. "I was scheduled to give a recital in a little town on the coast of North Carolina. A prominent citizen met me at the train and conducted me to his residence. I was assigned to a room in his house, where, lo, and behold! I saw my own picture, framed, on the wall. The gentleman had seen my likeness in the supplement of a paper and had honored me by hanging it in his home.

"Upon entering hotels in the West the clerks recognized me, to my great surprise. Questioning them, they told me that they had seen my picture in the Eastern journals. I came upon periodicals to which I had contributed articles in such far-off places as Manila and on the islands in the Pacific. Persons from Constantinople, Tasmania, the West Indies and Australia would write to me,

'Seeing your advertisement in such-and-such a paper, we beg to inquire, etc.' We are often unaware of the far-reaching effects of publicity."

Alaska Calls Dr. Carl

"A few years ago I was about to leave for Italy when I received a telegram from Dawson City, Alaska, asking me to inaugurate a new organ in a church there. I wired my acceptance, and when I arrived in the far north I found an organ up-to-date in every respect, and a musical library that contained several of my books on organ playing. The people in the land of snow and ice desired to hear the person who was talked of so much in the 'outside' world, as they termed it. I played a series of recitals in the Klondike, and took a 5000-mile trip with Burton Holmes, going above the Arctic Circle. The réclame of this trip made possible a number of recitals immediately after I returned to the Pacific Coast.

"Another point to prove the value of publicity. A few days ago I met a French professor of singing who had been in New York three years. He confided to me that when he arrived in New York he expected everyone of note to call upon him. As none did him that honor, he discovered the advisability of announcing the fact that he was here. Before he took that action he might have been located in a village in the Far West instead of in the heart of New York, as far as results were concerned. If you want people to know of your existence, advertise, and do it systematically and intelligently.

Publicity Not Undignified

"It does not lower an artist's standing to let people know that he is prepared and willing to do his work," Dr. Carl continued. "Naturally he must have ability and brain force, for advertising with nothing to back it up is of no avail. People are not inclined to run after an artist. He must be persevering and remind them constantly that he is available.

"There was a time when one could easily count the great artists. Now they are legion. It is a simple matter for even the greatest to be forgotten and side-tracked in these busy times. An artist's name should be before the public constantly, if only for a reminder. Our greatest artists recognize this fact, and it is for this reason that they do systematic, regular advertising.

"Anyone who chooses the musical profession should not be afraid of extra work. The plan I suggest is this: Set aside a portion of each day in which to work out plans necessary to keep yourself before the public in a dignified manner. Sensational advertising will avail you nothing. Systematic work with attention to the minutest details is essential. Remember that the successful artist to-day is also a good business man. It is not enough to know how to play or sing. You may be talented, but the public must know it. Make your start in advertising, however small, but make it. As soon as your business increases, turn a proportionate amount of your earnings back into advertising and keep at it until you reach the point where you can command the public to come to you.

Value of "Follow-Up" System

"Just one more point for the guidance of the uninitiated artist," concluded Dr. Carl. "There is a mistaken notion prevalent that it is sufficient to give a recital at Aeolian Hall. Let us take a careful glance at the situation. The singer comes to New York and wants to be heard. Aeolian Hall is engaged. The concert is duly heralded in the dailies. The day arrives. The aspirant for fame appears trembling, or confident, as the case may be. Granted that the recital is a success. Complimentary notices appear in the papers on the following day. But is this enough to launch the young artist upon her career? In twenty-four hours the recital is forgotten. If the matter is permitted to rest here the time and money expended is lost.

"What, then, is the artist to do? A follow-up system is necessary. Keep on advertising in the dailies and in the musical journals. Use the mails. Write letters and send out circulars. Use the same principles that guide the business man when he has a new commodity to put upon the market. Apply sound business tactics to your art and results will follow. If you are a good artist, do not fear that you will be contaminated by commercialism. Above all, do everything in a dignified way, be persevering, be systematic and do not shun publicity. Spend a part of each day in thinking out the best means of bringing your name before the public and keeping it there."

HARRY BIRNBAUM.



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MILDRED GRAHAM DRAMATIC SOPRANO

Engaged as Soloist in Pergolesi's "Stabat Mater" at Sam Franko's "Concerts of Old Music" at Aeolian Hall, New York, on Feb. 16

Jan. 16, 1917 (afternoon), Joint Recital with Leo Schulz, Jersey City. "Miss Graham has a beautiful voice and it was heard to good advantage. * * * She gave several encores, for the large audience was most enthusiastic.—*Jersey Journal*.

Jan. 16 (evening), Soloist with "The Singers," Bronxville, N. Y. "The work of Mildred Graham, the soprano soloist, was faultless. She has a dramatic soprano voice of beautiful quality and a most pleasing stage presence. Her singing was very much enjoyed and was applauded to the echo. The J. H. Roger's song, 'War,' which she sang in the second half of the program, was a little jewel."—*Bronxville Review*.

"Please extend my congratulations to Miss Graham. It is the most beautiful dramatic soprano voice I have heard in a long time." (Signed) ANITA RIO.

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Soprano



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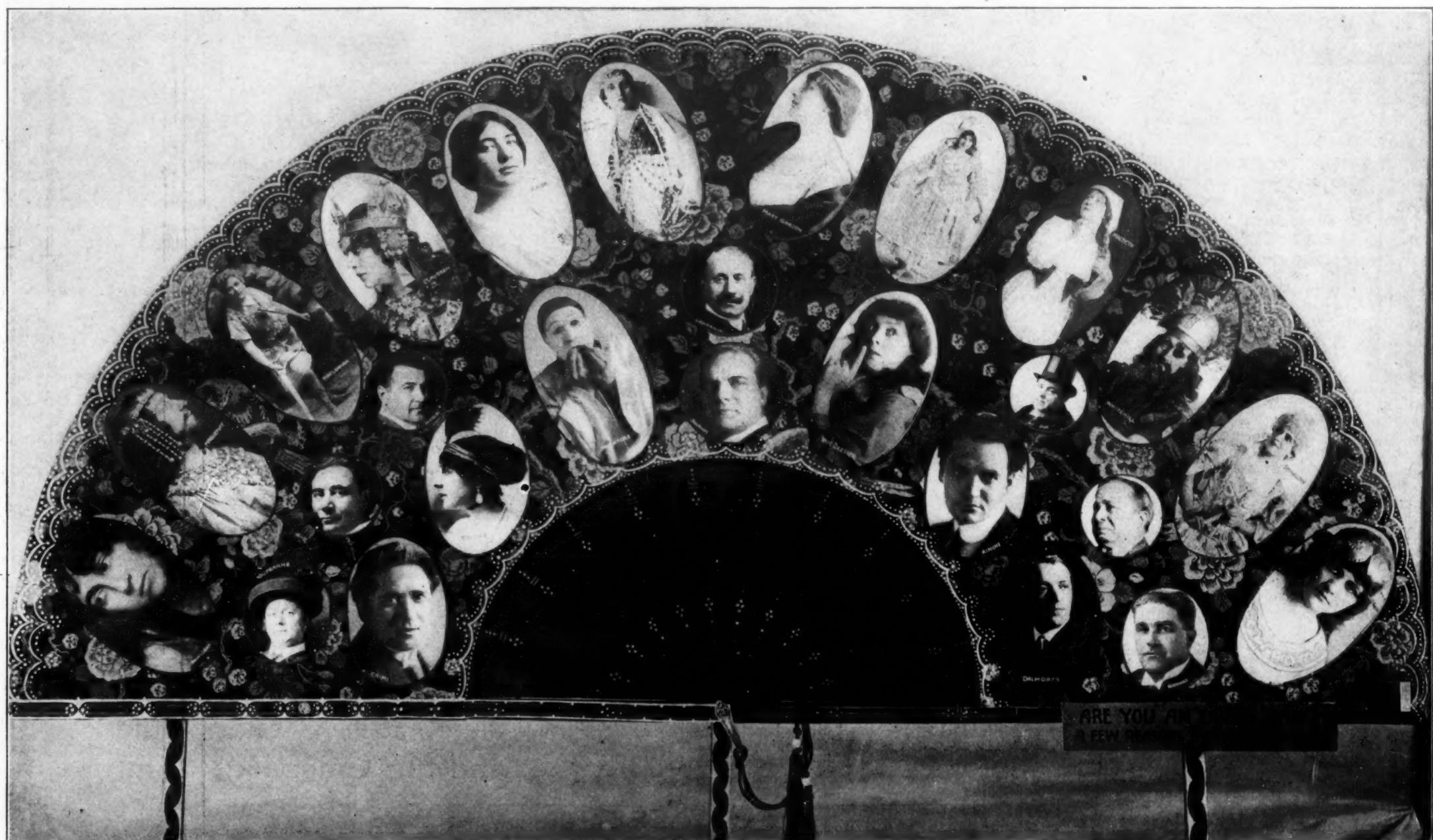


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"Elsa"

FIRST NEW YORK RECITAL, ÆOLIAN HALL, MARCH 5, 1917

"FAN" THE FLAME OF CHICAGO OPERA ENTHUSIASM



Reproduction of Large Fan Decorated with Photographs of Artists Such as Chicago Opera Company Uses to Stimulate Interest in the Performances

CHICAGO, Jan. 19.—The unprecedented financial success of the opera season in Chicago this year, while largely caused by the discovery of a marvellous coloratura in Amelita Galli-Curci, is in part attributed to the artistic posters which were sprinkled throughout the city, and thickly posted in the stores of the loop district. The life-size colored crayons in costume of the stars, drawn by Nor-

man Tolson, and described in MUSICAL AMERICA last fall, are only a small part of the artistic posters that have attracted the attention of the city to its opera association. Numbers of others, designed by Charles E. Nixon, of the Chicago Opera Association, have been equally as effective.

Photographs colored in oils have greeted the passers-by from fifty-two windows in the loop. The photographs

and repertory sheets have been changed every day, so that a different face smiled out at the passer-by from the ornate frames which were designed to symbolize the Auditorium Theater. The more important stars are represented by large posters, bearing their photographs in several different rôles, grouped around the coat-of-arms of their country. Christmas trees hung with photographs of the singers have been set up as far as

nine miles from the Auditorium, and large fans, likewise decorated with photographs of the artists, greet the public from many different windows. This is said to be the first time that opera has been advertised so extensively in this country, or that a scheme of artistic posters has been worked out to attract the public to opera.

FARNSWORTH WRIGHT.

MRS. BEACH'S NEW QUINTET

Composer Plays It with Kneisels in Chicago with Brilliant Effect

CHICAGO, Jan. 22.—With Mrs. H. H. A. Beach, the Boston pianist and composer assisting, the Kneisel Quartet advanced an engrossing program of chamber music at the Illinois Theater yesterday afternoon. The Mozart B Flat Ma-

jor Quartet, the Beethoven F Major Quartet, Op. 59, No. 1, the first of the Rasoumowsky series and a Quintet in F Sharp Minor, by Mrs. Beach, for piano, two violins, viola and violoncello, were played with unusual spirit and brilliance. Especially in the quintet did the Kneisels do some of their finest playing.

This work by Mrs. Beach, which had its first presentation at this concert, is a melodious composition in three move-

ments. Its second section, an *adagio*, is a fine sustained composition, revealing depth of feeling and sweep of melody; it is somewhat too long, however. Much more concise are both the first and third movements, and the last is especially brilliant and rhythmical. Mrs. Beach made the piano part stand forth with evident mastery of interpretation.

M. R.

Eleanor Spencer's Playing of Chicago Recital Heartily Approved

CHICAGO, Jan. 22.—Good, sane readings, adequate technical accomplishments and an unaffected stage manner were in evidence at Eleanor Spencer's piano recital at the Playhouse yesterday afternoon. Formerly a resident of this city, Miss Spencer's years of study and concert-giving abroad and in the East have made her something of a stranger in Chicago and her return yesterday was very welcome. Her program included pieces by Scarlatti, Bach, Beethoven, Mendelssohn, Liszt, Cyril Scott and Julius Roentgen. In the "Appassionata" Sonata of Beethoven she disclosed musical appreciation and technical brilliancy and the "Variations Sérieuses," by Mendelssohn, was given a telling performance. Its well-known difficulties seemed to disappear as she played it. M. R.

Ben Franklin of Albany was in New York on Tuesday of last week arranging attractions for his concert series in Albany.

POWELL WITH PHILHARMONIC

Violinist Plays Bruch Concerto in "Mail's" "Home Symphony Concert"

Another huge audience filled Carnegie Hall on Jan. 24 for the fourth "Home Symphony Concert," given under the auspices of the "Music in the Home" page of the New York *Evening Mail*. Maud Powell, the noted violinist, was the soloist in Bruch's G Minor Concerto, assisted by the Philharmonic Orchestra, conducted by Josef Stransky. The numbers for orchestra were Goldmark's "Spring" Overture, Dvorak's "New World" Symphony, Wagner's "Siegfried Idyll" and Liszt's First Hungarian Rhapsody.

After the concerto there were many curtain calls for Mme. Powell, who must have recalled her débüt in the same concerto with the Philharmonic, under Theodore Thomas, when she was only seventeen. The violinist played last week in masterly style, with great vigor and technical brilliance.

Mr. Stransky's men came in for a good share of the applause and merited it.

H. B.

Luba Alexandrowsky, who has been in Italy since the beginning of the war, giving piano and violin recitals for the benefit of wounded soldiers, returned on Jan. 16 aboard the steamship *Dante Alighieri*, of the Italiana Transatlantica line. She is the wife of Julius Hanisch, a violinist of the New York Symphony Orchestra.

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TOWNSEND'S CHORUS SINGS ARTISTICALLY

Boston Organization Heard in First Concert of Its Fourth Season

BOSTON, Jan. 15.—The Choral Music Society of Boston, Stephen S. Townsend, conductor, gave the first concert of this, its fourth season in Jordan Hall Wednesday evening, presenting an interesting choice of choral works, some of which were sung unaccompanied and some to the accompaniment of violins, cello, harp, piano and organ, members of the Boston Symphony Orchestra playing the first three mentioned instruments, J. Angus Winter and Samuel Endicott serving at the piano and John P. Marshall and C. Lynwood Farnam at the organ.

This chorus of picked voices has reached a high degree of artistic merit and its latest performance added more laurels. Precision in attack, a strict regard for balance and a uniform quality and quantity of tone are apparent in all four sections.

The numbers sung in the first part of the program were by far the most interesting. George L. Osgood's "Christmas Bells," as the opening number, was superbly sung; it was one of the best numbers of the entire program. Gretchaninoff's "Our Father" and Margaret R. Lang's "The Heavenly Noël," with solo in the latter creditably sung by Evelyn Cook Slocum, contralto, were also inspiring in effect, which is more than can be said of a set of Ancient Christmas Carols ("Noëls Anciens") that followed. These, from an academic standpoint, might be an interesting study, but they were ineffective in the concert-room. Various members of the society sang the solo parts in these pieces. Percy Grainger's "The Merry Wedding" (a bridal dance for solo voices and chorus, piano and organ) followed. Its merriness was confined to its name. It was sung with spirit and the chorus made much of a thankless task.

The other numbers were two delightful "Carols," by Rimsky-Korsakoff;

"Three Cavalier Songs," sung by Dr. Arthur Gould, baritone, and the men's chorus, and a work entitled "The Consolation of Music," by Leo R. Lewis, for solo quartet (Rose Casassa, soprano; Evelyn Cook Slocum, contralto; Everett S. Glines, tenor; Lewis E. Denison, baritone), chorus, piano and organ.

W. H. L.

KUNWALD FORCES IN BOSTON

Cincinnati Orchestra Receives a Royal Welcome

BOSTON, Jan. 22.—Boston's music-folk were courteous hosts indeed last evening, Symphony Hall being nearly full for the first Boston appearance of the Cincinnati Symphony Orchestra, Dr. Ernst Kunwald, conductor. This spirited band with its forceful leader gave an impressive and genuinely excellent performance of Wagner's Prelude to "Die Meistersinger," Beethoven's "Pastoral" Symphony and Strauss's "Symphonie Domestica." Dr. Kunwald was called back to the platform time after time, and his band was brought to its feet no less than three times before the applause abated.

Many expressed the desire that the Cincinnati Symphony's first visit would not be the last, for, despite the generally accepted fact that Boston is "wrapped up in its own Symphony," its welcome last evening to the visiting band was a royal one.

W. H. L.

Women's Philharmonic Society Gives First Afternoon Concert

An audience that completely filled the Granberry Studio was present on Jan. 20 to hear the first afternoon concert of the Women's Philharmonic Society, Amy Fay, president. The office of chairman of entertainment, made vacant by the death of Mrs. Lusk, is now filled by Mrs. Leila H. Cannes, who secured the services of the following accomplished artists: Marie Mikova, pianist, who played selections from Chopin, Liszt and Leschetizky; Hubert Linscott, baritone, who sang an aria from "Iphigenia" and a cycle of German songs by von Fielitz, and Ellmer Zoller, accompanist. The orchestra of the society, Madeline Eddy, conductor, will give a concert at the Hotel Majestic on the evening of Feb. 15.

"His voice was PURE MUSIC."
Duluth (Minn.) *News-Tribune*,
Nov. 11, 1916.

"Mr. Hackett has the PERFECTION of art which indefatigable practice as well as the proper temperamental equipment alone can give. And what is even more to the point, he has the 'SOLID SILVER' of a PURE TENOR."

Springfield (Mass.) *Union*, Jan. 1, 1917.

ARTHUR HACKETT

the tenor

Speaking of his appearance with the BOSTON SYMPHONY ORCHESTRA on the 22nd December, Mr. PHILIP HALE said in the *Boston Herald*:

"Mr. Hackett, who sang at these concerts for the first time, has a TRUE TENOR voice of unusually agreeable quality; it is WARM, PURE, SYMPATHETIC, VIRILE."

"Mr. Hackett was WONDERFUL and received a great ovation. His tones possess QUALITY and LIGHTNESS, SOFTNESS and STRENGTH seldom heard on the concert platform. His enunciation was PERFECT, and again and again he was recalled." St. Joseph (Mo.) *Gazette*, Nov. 7, 1916.

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What other fiddler is doing this? I want his name for Who's Who.

G. Godfrey Turner

1400 Broadway,

New York

GOOD MUSIC A WARTIME NECESSITY IN LONDON

An Impressive Record of Operatic and Concert Achievements in the Dark Days of the Last Twelve-Month—Beecham Company Revives "Romeo et Juliette"—Newcomers Lend Additional Strength to the Company on Eve of Its Twelve Week Tour of the English Provinces.

Bureau of Musical America,
12, Nottingham Place,
London, W., Jan. 8, 1917.

IN the beginning of 1917, the chroniclers of the musical doings of London may well be proud to extend general congratulations on the remarkable achievements of 1916, obtained during the most terrible war the world has ever known. The prospects for the future likewise call for congratulation. In sacrifices to the war the musical world has suffered largely, losing many of its most promising young members. Yet the influence of this world-war has been all for music and the necessity for music grows daily.

A marked indication of the desire of the people for good music is that so many of our greatest artists have been persuaded to "take to the Halls" and have been so thoroughly appreciated there. Moreover, there has been a most successful visit of the Gilbert and Sullivan Opera Company to the Kensington Theater, where packed houses have greeted these old friends with the greatest enthusiasm. Beecham is always with us (for which we give much thanks in supporting his opera) and at the "Old Vic" the flag of opera flies bravely. The manifold energies of Dr. Walford Davies are bearing good fruit with the Temple Choir and elsewhere, and the Sunday Concerts at the South Place Institute, Finsbury, have been most successful. They were resumed yesterday, with Campbell McInnes as soloist and the first performance of Joseph Jongen's new String Quartet.

Of course, our greatest achievement has been in the seasons of grand opera



Prominent Figures in Sir Thomas Beecham's Opera Season in London. No. 1—Maud Perceval Allen as "Isolde." No. 2—Mignon Nevada as "Desdemona" in Verdi's "Otello." No. 3—Edith Evans, Soprano. No. 4—Miss Evans as "Carmen." No. 5—Edna Thornton, Contralto

© Elliott & Fry

at the Shaftesbury and Aldwych theaters, under the direction of Sir Thomas Beecham and his able and indefatigable lieutenant, Donald Baylis, and in the reviving of the Royal Philharmonic Society, under the same generals. Then we have to our credit the symphony concerts, all equally good under their many names, as well as the season of Promenade Concerts, under Sir Henry Wood, and also the success of the Leighton House concerts, the London String Quartet and Lionel Tertis's excellent concerts in Steinway Hall. Moreover, no musical retrospective would be complete without mention of the wonderful "Elgar Week" in the Queen's Hall, as a result of which several thousand pounds were handed to the Red Cross by Mme. Clara Butt. The audiences for these events have not gathered with the languid air of enjoying a luxury, but as though partaking of a necessity.

Opera at the Aldwych

The opera company at the Aldwych has been drawing big houses all the time, one's only regret being that it is so soon to leave London for a twelve weeks' provincial tour. The novelty of the week has been the revival of Gounod's "Romeo et Juliette," with Miriam Licette and Webster Millar as the lovers. They gave a performance of the highest excellence, with youth and beauty at their best, ably supported by Herbert Langley as Mercutio, Evelyn Arden as the Nurse, Clytie Hine as Stephano, Frederic Blamey as Tybalt and Ranalow as Capulet. Sir Thomas conducted and, as usual, got the best out of everyone and everything, especially, in the famous duet and the Queen Mab song. During this week Bessie Tyas has essayed the rôle of Pamina in "The Magic Flute" with entire success and Maud Perceval Allen has joined the company, making her first appearance therewith as Isolde, singing that exacting rôle as only one with a most beautiful and well trained voice could sing it. The writer heard high praise given Miss Allen when she sang the Wagner rôles

in Covent Garden from no less an authority than the late Dr. Hans Richter.

The retiring of Walter Alcock from H. M. Chapel Royal St. James left the post of organist, choirmaster and composer vacant and it has been filled by the appointment of Charles Harford Lloyd, precentor of Eton College from 1892 to 1914. He was appointed organist of Gloucester Cathedral in 1876 and of Christ's Church Cathedral, Oxford, in 1882, was president of the Royal College of Organists and is a member of the council of that body.

The prize of ten guineas offered by Herman Klein for the best Trio for female voices has been won by Second Lieutenant Colin Taylor, with a setting of Beddoe's "Dream Pedlar." It is to be given by Mr. Klein's Ladies' Choir.

An interesting item at last Sunday's Symphony concert in the Queen's Hall was its opening with the Japanese National Anthem, "Kimiga Yo," the words said to be the oldest in the world and set to an old Japanese melody some fifty years ago and notated in the European way. Mme. Stralia sang "Ernani, Involami" magnificently and then "Ritorna Vicitor" from "Aida." The beautiful "Pastoral" Symphony was the *chef d'œuvre* and the Prelude to Act III of "Tristan and Isolde" was enthusiastically applauded.

Ethel Hobday and Warwick Evans gave their postponed joint recital in Aeolian Hall on Saturday and an interesting and delightful one it was, with both these finished artists at their best. An extremely interesting new Rhapsody by Eugène Goossens was played, a work of great beauty and fascination.

"The Messiah" received its annual performance at the Royal Albert Hall on the same afternoon from the Royal Choral Society, under Sir Frederick Bridge and drew an enormous house. Never has the wonderful "Hallelujah" Chorus been sung with more verve or seemed so impressive. The soloists were Ruth Vincent, Phyllis Lett, Ben Davies and Herbert Brown.

The first of the New Year Chappell Ballad Concerts occupied Queen's Hall and drew a full house. The soloists were Mme. Stralia (replacing Louis Dale), Olive Sturgess, Carmen Hill, Gertrude Higgs and Gervase Elwes, with Arthur de Greef at the piano and the delightful new Queen's Hall Light Orchestra, under Alick Laclean, assisting. Two charming new songs were introduced in "When the Dream Is There," by Guy d'Harleot, sung exquisitely by Carmen Hill, and "The Dance of May," by F. S. Brevelle-Smith, excellently interpreted by Olive Sturgess.

The War Emergency Entertainments, organized by Isidore de Lara, have now passed the 600th concert. Mr. de Lara has secured the best of talent and brought forward some excellent "All-British" compositions.

Though Capt. van Someren Godfrey, R. E., is still almost entirely occupied with his military duties at the Yaverland Battery, Sandown, Isle of Wight, he has managed to compose "a few more trifles" (to use his own words), i. e., a Prelude, Intermezzo and Finale, for strings; a Fantasy, for strings; a Quartet, "From the Hebrides," and five Breton songs. Some of his songs, "Alyke Wake Dirge" (traditional north country), "Proud Maisie," to Scott's words, and "The Twa Corbies" (Scotch), have lately had the greatest success as sung by Elsie Chambers in the All-British concerts in Steinway Hall.

New Contralto for Beecham

Edna Thornton, whose services have been secured by Sir Thomas Beecham for his present London season, to sing *Anneris* in "Aida," *Dalila* and *Brangäne*, will also go with the company on its long provincial tour. She is a Yorkshire woman, hailing from Bradford, and is well known on all the concert platforms, as well as in the operatic world.

Edith Evans, our busiest and most versatile dramatic soprano, has been with Sir Thomas Beecham almost constantly since his first London season in 1910. She has also had three seasons with the Royal Opera Company at Covent Garden, as well as with the Denhof, the O'Mara and other leading companies, and in the last eight years has added twenty important rôles to her répertoire. She has sung at the Handel Festival at the Crystal Palace, the Leeds, Liverpool, Worcester, Newcastle and Hereford festivals and with the London Symphony and Queen's Hall orchestras, the Halle Orchestra and almost every provincial musical society of account.

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Miss Kaestner as "Aida"

Mary Kaestner, the Aida, won a pronounced triumph. Her bright soprano voice, her finish of style and her emotional power were much in evidence in the "Ritorna Vincitor" and her two duets with Amonasro and Radames. Her appeal to the latter was very touching, and was delightfully sung, delicacy of tone quality and clear definition being features of her rendering of the subdued passages.—TORONTO GLOBE, Oct. 3, 1916.

Mary Kaestner, who was heard here last year in "Aida," and who gained immediate favor through her warm and sympathetic voice, was the Elsa of this production.

Miss Kaestner has improved mightily since last year. There is more power to her voice and she has gained in dramatic ability. Meanwhile, fortunately, her voice has lost none of that remarkable sweetness which characterized it before.—POST STANDARD, Syracuse, Oct. 14, 1916.

Miss Kaestner carried the burden of one of the very difficult soprano rôles of opera excellently. It was the first time her voice had been heard to full advantage here—last year when she appeared, she was suffering from la grippe—and she was a decided surprise. Her vocalization was beautifully clear and certain in its intonation, and full of warmth in its tone colorings. Her phrasing had finish and her periods intensity. Dramatically she was the dominating figure when she was on the stage and she entirely demonstrated her right to the descriptive title, of singing actress.—THE DETROIT FREE PRESS, October 24, 1916.

Elsa was sung by Mary Kaestner, who has now established herself as a substantial local favorite.—Archie Bell, in CLEVELAND LEADER, Oct. 21, 1916.

Kaestner invests Elsa with charm. Mary Kaestner, who is one of the most reliable and artistic of the company, invested the part of Elsa with an unsophisticated and virginal charm. Her singing and acting was of the best.—Wilson G. Smith, CLEVELAND PRESS.

Mary Kaestner, as Gioconda, has a voice of rare appealing quality, and she sang her rôle convincingly without the vocal heroics that might have marred the dramatic qualities of her performance.—CLEVELAND PLAIN DEALER.

No less deserving of flowers and applause was Mary Kaestner's magnificent presentation of the part of Aida. Mme. Kaestner is now no stranger in Toronto. Her marvelous mastery of the art of acting, as well as singing, brought her ovations right from the heart last night.—TORONTO EVENING TELEGRAM, Oct. 3, 1916.

Mary Kaestner sang the part of Aida with keen understanding. Her voice is one of exceptional richness. Her enunciation is wholly admirable, vowels being clear and fine, and consonants carefully turned. Her greatest achievement was in the love duet of the third act. Here she unveiled a soprano tone of impeccable quality and showed rich temperamental gifts.—TORONTO DAILY NEWS, Oct. 3, 1916.

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**JACOBINOFF MAKES
HIS NEW YORK DÉBUT**

Philadelphia Violinist Proves to Be a Serious Artist of Fine Native Talent

SASCHA JACOBINOFF, violin recital, Aeolian Hall, Jan. 22. Accompanist, Clifford Vaughan. The program:

"La Folia"—"Variations Serieuses," Corelli; Concerto in B Minor, d'Ambrosio; "Garten Melodie," Schumann; "Rêve d'Eté," Vieuxtemps; "Albumblatt," Wagner-Wilhelmj; "Vogel als Prophet," Schumann-Auer; Hungarian Dance, Brahms-Joachim; "Wiegenglied," Reger; "Rondo des Lutins," Bazzini.

A young violinist born in Philadelphia of Russian parentage, Sascha Jacobinoff, made an impressive début before New Yorkers. Two years of study with Leopold Auer and Carl Flesch have served to develop his fine natural talents and he proved on this occasion a serious artist of exceptional promise.

After leaving Corelli's "La Folia" and d'Ambrosio's melodious B Minor Concerto, Mr. Jacobinoff played several familiar short numbers that gave him ample opportunity to demonstrate his feeling for style and a variety of dynamics. The slim, boyish violinist draws a beautiful, smooth tone and plays with genuine virtuosity, temperament, rhythmic precision and assertiveness. These valuable assets give a vital spark to his playing and single him out from the many.

Although the three B's were absent from his program, Mr. Jacobinoff found sufficient in the material that he used to convince one of his serious purpose and musically attributes. He carefully avoids exaggeration even in such numbers as in their very nature lean toward sentimentality. With grace and lightness of touch he treated Reger's "Wiegenglied," which he had to repeat; the Schumann-Auer "Vogel als Prophet" and Frank Grey's "Rêve d'Eté," the latter an unfamiliar number. After Bazzini's "Rondo des Lutins," the violinist was accorded an ovation by his many admirers and he played several encores, among them "Ave Maria," which was especially requested. Clifford Vaughan accompanied sympathetically at the piano.

H. B.

**FORM TEMPORARY BODY
FOR WILMINGTON ORATORIO**

Committee Chosen to Plan Permanent Organization—Hear Gadski Recital and Stokowski Concert

WILMINGTON, DEL., Jan. 20.—Temporary organization of an oratorio society was made at an enthusiastic meeting of nearly one hundred leaders of music in Wilmington, held this week. A committee consisting of George B. Miller, Mrs. Leonard E. Wales, Will M. S. Brown, William P. White, George E. King, and Jacob T. Clymer, was appointed to plan a permanent body. A meeting will be held next week. In this connection it is expected that substantial backing for the new municipal auditorium will be received.

Mme. Gadski thrilled her recital audience, which packed the Playhouse. One of her numbers was the "Swing Song" of Francis Moore, her accompanist. During the interlude, Josiah Wolcott, leading attorney of the city, made a curtain speech in which he thanked the audience for its response to the appeal made by Loudon Charlton, of New York, and by Mrs. Nancy Lindsay and Isabelle Wales, of this city, who had brought Mme. Gadski here. He also announced that Harold Bauer and Gabrilowitsch would be the next soloists. Hans Kindler, cellist, was the "star" of the recent Philadelphia Orchestra Concert, playing the d'Albert Concerto, under Leopold Stokowski.

T. C. H.

Pianist to Wed Conductor

Announcement was made on Jan. 22 of the engagement of Irene Schwarcz, a pianist, to Frederick Jacobi, assistant conductor of the Metropolitan Opera Company. Miss Schwarcz has been heard as accompanist at several New York recitals and Mr. Jacobi is well known as a composer of songs and orchestral works. His orchestral work, "The Pied Piper of Hamlin," was played in San Francisco under the direction of Alfred Hertz last spring.

Julia Claussen

AS SOLOIST WITH
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Orchestra**

**IN PHILADELPHIA—
WASHINGTON—BALTIMORE**

"HER VOICE HAS NO RIVAL ON THIS SIDE OF THE ANGELIC CHOIR"—Stanley K. Faye in Chicago Daily News.

THE VOLUME SEEMED IMPOSSIBLE AND IN RICHNESS AND SWEETNESS IT WOULD HAVE BEEN HARD TO IMAGINE ANYTHING BETTER. IT IS DOUBTFUL IF BRUNNHILDE IN HER GLORY OF SACRIFICE EVER HAD A MORE COMPETENT VOCAL INTERPRETER.—The North American, Philadelphia, Jan. 9, 1917.

JULIA CLAUSEN SUSTAINED HER HIGH REPUTATION; SHE BELONGS IN THE FIRST RANK OF WAGNERIAN PRIMA DONNAS.—Philadelphia Inquirer, Jan. 9, 1917.

WONDER SPOKEN in that lyric of Brunnhilde!—The Ledger, Philadelphia, Jan. 9, 1917.

FULL OF VOLUME—LUSCIOUS IN QUALITY.—The Philadelphia Press, Jan. 9, 1917.

JULIA CLAUSEN MIGHT CLAIM AS HER OWN SVENGALI'S DESCRIPTION OF TRILBY'S VOICE, THE GREATEST SOPRANO, THE GREATEST CONTRALTO, ETC. IT IS A RICH-TONED CONTRALTO OF DEPTH, LIQUID BEAUTY AND DRAMATIC SPLENDOR, YET HER RANGE SEEMS TO SHOW NO LIMITS. HER INTENSITY IN BRUNNHILDE'S IMMOLATION EVOKED MEANINGS THAT WERE EXPRESSED IN EXQUISITE TONES THAT HELD A WEALTH OF ORCHESTRAL COLOR IN THEM.—The Washington Times, Jan. 10, 1917.

HER VOICE HAS THE COLOR OF PURPLE VELVET IN THE LOWER-MIDDLE TONES AND HER UPPER REGISTER IS AS CLEAR AS A BELL.—The Washington Post, Jan. 10, 1917.

The self-sacrifice theme of the Gotterdamerung was sung with such GREAT POWER AND BEAUTY, with SO MUCH TRUTH AND CONVICTION, that one might call it the "piece de resistance" of the program.—The Washington Herald, Jan. 10, 1917.

SUCH WONDERFULLY RICH AND BELL-LIKE TONES THAT THE AUDIENCE WAS HELD SPELL-BOUND! In the last great finale from Gotterdamerung Mme. Claussen and the orchestra carried the audience literally on wings of song and sound to the gates of Walhalla itself.—The Sun, Baltimore, Jan. 11, 1917.

The appearance of Julia Claussen was A POSITIVE TRIUMPH. NOT IN MANY LONG DAYS HAS A SINGER OF SUCH NOBLE GIFTS BEEN HEARD IN THIS CITY.—The Baltimore News, Jan. 11, 1917.

JULIA CLAUSEN IS A SUPERB ARTIST—she sings with splendid style. The timbre of her voice is very rich and warm, but it is also a very brilliant organ, and her exquisite artistry, the purity of tones and the clarity of diction MADE A PROFOUND IMPRESSION.—The Evening Sun, Baltimore, Jan. 11, 1917.

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CHICAGO FRIENDS OF EGON POLLAK DO HIM HONOR



Photo by Kaufmann & Jabe Co., Chicago.

Scene at Banquet Given in Chicago on Jan. 17 for Egon Pollak, Conductor of German Opera for the Chicago Opera Association. Mr. Pollak Is the Third from the Right in the Extreme Rear of the Picture

CHICAGO, Jan. 22.—A banquet was tendered Egon Pollak, the distinguished conductor of German opera of the Chicago Opera Association, by a number of the most prominent German citizens of Chicago last Wednesday evening at the

Kaiserhof. Oscar A. Kropf was toastmaster, and speeches were made by Adolph Muhlmann, Harry Rubens, Prof. George Scherer, Charles H. Wacker, Dr. Josef Zeisler and others. In the name of the assembled guests, Mr. Pol-

lak was presented with a handsome gold watch, engraved "To Egon Pollak from His Chicago Friends, 1917." Among those present, besides those mentioned above, were Dr. Max Henius, Dr. Carl Beck, A. W. Huber, F. Wight Neumann,

Maurice Rosenfeld, Josef A. Schwickerath, Wilhelm Middelschulte, Adolf Brune, Heniot Levy, Franz Esser and others. Josef A. Schwickerath was chairman of the arrangement and invitation committee.

MANNES RECITAL FOR PEOPLE'S SYMPHONY

Large New York Audience Gives Hearty Approval to a Concert of Chamber Music

The David and Clara Mannes Sonata Recital given at the auditorium of the Washington Irving High School in New York on the evening of Jan. 26, was the fourth Friday evening chamber music concert this season of the People's Symphony Auxiliary Club, of which Franz X. Arens is the musical director.

Mr. Mannes, as violinist, and Mrs. Mannes, as the pianist, played to a large gathering of most appreciative listeners.

The program consisted of Grieg's Sonata in G Major, Op. 13; Gluck's aria from "Orpheus," the Beethoven-Kreisler Rondino, d'Ambrosio's Canzonetta and César Franck's Sonata in A Major.

The Manneses held their audience enthralled, by the beauty of their tone and the nice adjustment of their ensemble. The Rondino was repeated by request. The applause following the playing of the first movement of the Franck sonata brought forth as an encore "What the

Swallows Told," by Cecil Burleigh. At the close of the performance, amid much applause and as the audience was leaving, Mr. and Mrs. Mannes returned to the stage; the auditors took seats again and listened in rapt attention to the encore, "From a Wigwam," one of Cecil Burleigh's Indian sketches.

The object of the People's Symphony Auxiliary Club is to make it possible for students and workers to hear the best music at reduced cost. The present season makes the seventeenth for this praiseworthy organization. M. M.

Paderewski Disturbed by Noise of Autos at His Spartanburg Recital

SPARTANBURG, S. C., Jan. 23.—A cultured and attentive audience greeted Paderewski last evening when he made his first appearance in this city, playing at Converse College. The audience was composed of music-lovers of the upper Piedmont. The only marring feature of the evening was the fact that the artist had to request relief from the noise of the automobiles on the outside. Dr. John Alden and the music festival association are being congratulated on booking such an attraction.

J. R. D. J.

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Dignified music by a musician whose mental attitude toward the subject treated has fitted him to accomplish his task with credit. Well within the abilities of average choirs.—*Musical America*.

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NOVELTIES FOR BUFFALO IN A MUCK PROGRAM

Boston Symphony Plays to an Unusually Large Audience—Rubinstein Club Opens Its Season

BUFFALO, N. Y., Jan. 26.—The Boston Symphony Orchestra, Dr. Karl Muck, conductor, presented the program for the third of Mrs. Mai Davis Smith's series of subscription concerts, the evening of the 23d, in Elmwood Music Hall before a very large audience. The program was one of distinct novelty and interest, the novelties consisting of the No. 1 Symphony in E Minor, by Sibelius, and Variations on a Theme by Joseph Haydn, by Brahms. These numbers, as well as the Overture to the "Flying Dutchman" and the Overture to "Oberon," were played with excellent precision, a splendid sense of values and much tonal beauty. Dr. Muck was recalled many times.

The Rubinstein Club, Mary M. Howard, director, gave its first concert for this season at the Iroquois Hotel the morning of the 18th, before a large and highly pleased audience. The chorus is larger this season and contains many fine voices; under Miss Howard's artistic direction, the women have reached a degree of excellence in their singing that is most satisfying. One of their most charming numbers was an arrangement by John Lund, for three-part chorus, of Buzzi-Peccia's "Gloria." Mrs. F. C. McConkey, contralto, sang with beauty of tone and expression in solo numbers and the program was further enhanced by some charming violin numbers by Mrs. Evelyn Burns Patterson. The incidental solo in the "Gloria" was effectively sung by Mrs. Carrie Palmatier Norton, while

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the accompaniments for the singer, played by Bessie Bixby, and those for the chorus and violinist, played by Clara M. Diehl, were excellent.

Under the auspices of the literary committee of the Twentieth Century Club, Ratan Devi gave a program of classic Indian Ragas and Indian and Kashmiri folk-songs, before a large and much interested audience the afternoon of the 26th. The unusual color and strange tonalities of this music have enormous charm as sung by Mme. Devi, whose rich, warm contralto voice seems especially suited to interpret it. Dr. Ananda Coomeraswamy, the husband of the singer, gave an interesting talk on the music.

F. H. H.

Barrère's Little Symphony Orchestra Delights Uticans

UTICA, N. Y., Jan. 26.—A full house greeted George Barrère and his Little Symphony Orchestra at the Lumber Theater on Jan. 24. Andreas Pavley, premier danseur of the Chicago Opera Company, with several classic dances, assisted in an admirable manner. The solo work of Mr. Barrère was as delightful as on a previous occasion when he visited Utica in recital. The work of the orchestra, however, was new here and it was inspiring, lighter works predominating to the extreme pleasure of the audience. This was the third in the series of musical events under the auspices of the B Sharp Musical Club, which is having one of its most successful years.

W. A. S.

DAVID HOCHSTEIN

Violinist

As assistant artist to Madame Barrientos and M. Amato on tour, as well as in recital, Mr. Hochstein has consistently maintained his high standing as a violinist of the first rank.

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KANSAS CITY'S FAVOR ACCORDED EDDY BROWN

Young American Violinist Makes a Splendid Impression on His First Appearance There

KANSAS CITY, Mo., Jan. 23.—Jacques Thibaud was to have played in Kansas City last Tuesday afternoon, but on the preceding Saturday, Mr. and Mrs. Fritschy received word that he was too ill to come. Eddy Brown appeared in his place and it was thus by chance that Kansas City was privileged to hear this splendid young violinist. The audience was carried away by his playing, and as he got well into his program the enthusiasm increased. He proved himself an artist of the first rank, with the charm and vigor of youth. When he next comes to Kansas City he will be warmly welcomed after this delightful first impression.

Mr. Brown was slightly hampered at first because of the fact that his regular accompanist was ill. However, at a moment's notice Powell Weaver of Kansas City played the program with fine assurance and effect.

Emilio de Gogorza gave a delightful concert under the Fritschy management last week.

Daisy Cordier Nellis of Kansas City, who formerly studied with Mrs. Carl Busch, and has spent several seasons with Rudolph Ganz, has been appearing in concerts this season. The Milwaukee Symphony Orchestra has engaged Miss Nellis as soloist at a concert in February, after which she will return to New York.

S. E. B.

MRS. OTIS ENTERS OPERA

Soprano Adds This Work to Her Varied Musical Activities

At the concert given by the Orpheus Club of Holyoke, Mass., on Jan. 17, Florence Otis, the gifted New York soprano, was the soloist. This was a re-engagement, Mrs. Otis having appeared there with great success last season. Her success was again marked on this occasion. She has been re-engaged to be soloist at the Rubinstein Club in New York on Feb. 17.

During the fall season, this singer, who has hitherto confined her efforts to the concert field, has been appearing in opera. She made her *début* in October as *Gilda* in "Rigoletto" with the National Grand Opera Company in Newark, and also sang during the same month *Micaela* in "Carmen." She has prepared *Mimi*, *Lucia* and *Nedda*, in which she is planning to appear during the spring. Her operatic work she has coached under C. de Macchi.

Mme. Ziegler Discusses Opera for New York Theater Club

Mme. Anna E. Ziegler, director of the Ziegler Institute of Normal Singing, was the principal speaker at the social day meeting of The Theater Club at the Hotel Astor, New York, on Jan. 23. Her sub-

Where Rubin Goldmark's Brilliant Compositions Find Their Origin



Rubin Goldmark, the Composer, Photographed in His Studio in New York

—Photo by Bain News Service

FEW American composers have accomplished work more truly meritorious than Rubin Goldmark. The relatively even merit of his output stamps him not only as a creative artist of the highest ideals and large inspiration, but as a keen critic of his own productions. Only a few weeks ago the New York Philharmonic produced his tone poem, "Samson," which the Boston Symphony had played several years earlier. The composition

has been recast and curtailed, Mr. Goldmark having agreed with his critics that it was too long in its original shape. In addition to "Samson" he has to his credit a number of other orchestral and chamber productions as well as some excellent songs. In melodic fluency, technical grasp and feeling for orchestral color, Mr. Goldmark is a worthy successor to his uncle, the late Karl Goldmark.

Mr. Goldmark's time is so much occupied in teaching theory and composition (he has a number of distinguished

pupils) that his opportunities for creative work are limited to the summer months. He is president of the Bohemians in New York.

In the above picture Mr. Goldmark is shown in his studio. On the wall are pictures of many of the notable artists and conductors who have played his works—among them Arthur Nikisch, Alfred Hertz, Felix Weingartner, Franz Kneisel, Josef Hofmann, Leopold Godowsky, Harold Bauer and Ossip Gabrilowitsch.

TIVADAR NACHEZ PLAYS

Hungarian Violinist-Composer Thrills Santa Barbara Audience

SANTA BARBARA, CAL., Jan. 26.—A large audience braved the inclement weather to hear Tivadar Nachez, the noted Hungarian violinist and composer, in a recital at the Potter Theater on Jan. 18. Dr. Charles Harriss, the London conductor and composer, and Georges Clervois, of Santa Barbara, were his accompanists, and the concert was under the direction of Mrs. E. F. Herbert.

With the warmth and fire characteristic of the Hungarian temperament,

combined with brilliant virtuosity and excellent musicianship, M. Nachez played a program that ranged from Eighteenth Century numbers, the Mendelssohn E Minor Concerto and numbers by Schumann and Charles Harriss, to his own celebrated gypsy dances and a Serenade composed under Californian skies.

The violinist thrilled his hearers, and he responded to their enthusiastic plaudits with many encores.

A cablegram in code has been received at the office of Messrs. Haensel & Jones, from Fitzhugh W. Haensel in Havana, managing the five concerts for Ethel Leginska. The message states: "Leginska début enormous success."

SUCCESS IN BOSTON, NEW LONDON, WILKES-BARRE for RICHARD KEYS BIGGS

on his recent recital tour

WILKES-BARRE "RECORD," Jan. 20, 1917—"The organ recital at the Temple yesterday afternoon was in point of attendance perhaps the most successful of the season. A very large audience was present and the interest was so well maintained that practically everybody stayed to the close. Mr. Biggs played so well that the program seemed all too short. In clarity of execution, in excellent phrase work, in unusually beautiful and admirable registrative effects Mr. Biggs proved all that had been said of him, and something beyond that. He secured orchestral effects that excited the wonder of his auditors—in combinations of the string, wood, wind and brass choirs he was perhaps more striking than any recitalist who has fared here. His playing of the Liebestod, from the Tristan, was an example to himself alone. It was an experience. He also adduced effects of sporzando and percussions that will cause his recital to be remembered. To sum up the various details that enter into recital effort, it may be said that this one had the quality of charm throughout. The program held interest so that it came to a close with everybody eager to hear more." W. E. W.

NEW LONDON "TELEGRAPH," Dec. 6, 1916—"Remarkable musicianship *** ran the gamut of the capabilities of the magnificent organ *** achieved genuine success and wide local popularity."

SPRINGFIELD, MASS., "UNION," Aug. 2, 1916—"Astonishing and masterly technique *** poetic temperament and interpretative qualities in his playing were worthy of all praise."

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EARLY TSCHAIKOWSKY SYMPHONY PLAYED

Damrosch Resurrects the Composer's "Second"—Grainger in Grieg Concerto

NEW YORK SYMPHONY ORCHESTRA. Walter Damrosch, conductor. Concert, Aeolian Hall, afternoon, Jan. 26. Soloist, Percy Grainger, pianist. The program:

Overture, "Leone" No. 3, Beethoven; Symphony No. 2, in C Minor, Tschaikowsky; Concerto for Piano, Grieg.

Dvorak did not strike his true symphonic gait till he had written four symphonies and it was not until Tschaikowsky produced his fourth that he established anything like a permanent record of his skill in the same line. There is nothing in his first three to justify more than a very infrequent hearing. Of these the first and third are perhaps the emptiest, though the second does not rank very much above them. Mr. Damrosch performed it very conscientiously and was cordially applauded, but outside of the moderately interesting first movement (completely rewritten some years after the symphony was originally composed), with its rather discursive treatment of folk-like themes, the work is merely trivial or noisy or both. It

does contain, indeed, a good deal that is characteristic of Tschaikowsky in flamboyant orchestration, elaborately spun embroideries and diatonic counterpoint. But the invention is paltry and neither the cheap march movement, the vapid *scherzo* nor the obstreperous variations on the folk-song, "The Crane," reward the listener for the time consumed. One marvels just what Rimsky-Korsakoff, Kondriatiev and others found in this symphony to excite them so violently when they first heard it.

The event of the afternoon was Percy Grainger's gloriously vital, exuberant and stimulating playing of the Grieg Concerto. To be sure, it is nothing new here. But it seems new every time one hears it. And never has it radiated musical ozone more bracing than it did last week.

H. F. P.

TRAINING SCHOOL FOR ORCHESTRAL PLAYERS

Young Men's Symphony Society, Under Arnold Volpe's Direction, Announces Season's Plans

The Young Men's Symphony Orchestra announces two subscription concerts at Aeolian Hall on Sunday afternoons, Feb. 11 and April 29. The organization, founded in 1902 by Alfred Lincoln Seligman, with Arnold Volpe as musical director, for the purpose of giving the rising young musicians an opportunity to read and perform the symphonic works of the great masters, is now in its fifteenth season. The orchestra was incorporated in 1904 and now consists of 90 active members. It is supported by an endowment included in Mr. Seligman's will and by contributions from patrons. The present board of directors consists of S. Mallet-Prevost, president; F. X. Arens, William Tandrop Blomberg, Charles E. Bushnell, Harry Rowe Shelley, Joseph L. Seligman, Arnold Volpe and Henry Walter.

The usefulness of this society, one of the few of its kind in this country, is now best exemplified by the hundreds of artists holding important positions, who received their training and experience with the Young Men's Symphony Orchestra. Incidentally, a great number of aspiring soloists, both vocal and instrumental, have also benefited during the past fourteen years by taking advantage of the opportunity afforded them to render their solos with orchestral accompaniment at the rehearsals and concerts.

Arnold Volpe, the musical director, who was the guiding spirit in the founding of the society, has had charge of the work of the organization from its beginning. Mr. Volpe has arranged the following program for its fifteenth anniversary concert, Sunday afternoon, Feb. 11: Symphony, D Minor, César Franck; "Andante Cantabile" from Symphony No. 5, Tschaikowsky; Concerto No. 3, C Minor, Beethoven (Arthur Klein); Overture, "Oberon," Weber. The Tschaikowsky number, a favorite of Mr. Seligman, is included in his commemoration. In accordance with the objects of the organization a young American soloist, Arthur Klein, pianist, will have his first appearance.

George Harris, Jr., in Two Joint Recitals

George Harris, Jr., the New York tenor, appeared in joint recital with Margaret Anderton, pianist, in Pittsfield, Mass., on Jan. 18. The concert was held in the Parish House of St. Stephen's Church and a large audience gave proof of its appreciation of both artists. Mr. Harris sang three groups of songs in German, Russian and English, including two numbers by his accompanist, Frank E. Butcher. The beauty of the tenor's voice and art was accorded much praise. On Jan. 28 Mr. Harris and Dora Gibson, the English soprano, gave a joint program at the Commercial High School in Brooklyn in the series of concerts given under the auspices of the People's Institute. Both artists won the entire favor of their audience.

Kreisler Opens Steinert Series in Providence

PROVIDENCE, R. I., Jan. 26.—Kreisler packed Fay's Theater to the doors Sunday evening, Jan. 21, the recital being the first of a series of concerts under the management of Albert Steinert. The great violinist played a bigger program than he has offered at previous appearances here and moved his hearers by the perfection of his art. Owing to the length of the program the artist gave but few encores, although recalled again and again. Carl Lamson was accompanist and gave splendid support to the famous soloist.

ANNA CASE ASSISTS NEW HAVEN PLAYERS

Her Songs a Charming Feature of Dr. Parker's Program—An Evening of Opera

NEW HAVEN, CONN., Jan. 26.—There have been numerous musical events here within the last fortnight and music-lovers have not been slow in taking advantage of them.

The only evening concert by the New Haven Symphony Orchestra in Woolsey Hall, Tuesday, proved the stellar attraction of this week. Dr. Horatio Parker was the conductor and Anna Case, soprano, the soloist. The largest audience at the symphony concerts this season was present. The "New World" Symphony by Dvorak and Brahms's "Tragic" overture were the principal numbers for the orchestra.

There was much that was lacking to give the Brahms number a perfect performance. We had anticipated greater things. The "New World" Symphony fared better. Appropriate shading and intelligent playing in general characterized the *Scherzo* and the *Allegro*.

Anna Case, as on another occasion here, charmed her auditors from the start. A more attractive and interesting singer has not appeared at these concerts. David's "Charmant Oiseau" was sung with the orchestra and, though the accompaniment was altogether too heavy, Miss Case sang it in a truly artistic manner. She was heard later in a group of songs with piano, Charles Gilbert Spross, whose delightful song, "That's the World in June," was included on the program, being the efficient accompanist.

The Boston-National Opera Company gave a performance of "Faust" at the Shubert Monday evening—an event of much importance and so recognized. Maggie Teyte, José Mardones and Ricardo Martin sang the principal rôles.

The Cincinnati Orchestra, Dr. Ernst Kunwald, conductor, paid its first visit to New Haven and gave one of the finest orchestral concerts ever heard in Wool-

sey Hall. May Peterson was the soloist. A large audience should have welcomed the orchestra.

The second concert by the Kneisel Quartet in Lampson Lyceum attracted the usual audience of lovers of chamber music. The program contained quartets by Haydn, Mozart and Beethoven.

Albert Spalding's recital in the ballroom of the Taft Hotel drew a fashionable audience. The violinist was heard to great advantage in pieces by Wieniawski, Wagner, Paganini and Tartini and his own "Alabama." Mr. Spalding had the able assistance of Mme. Del Valle, soprano.

An interesting recital was that by Loraine Wyman and Howard Brockway, in Lampson Lyceum, devoted to songs from the Kentucky mountains.

ARTHUR TROOSTWYK.

Two Fine Concerts at Cincinnati Conservatory

CINCINNATI, Feb. 1.—Frederic Shailer Evans, pianist, who has given stimulus to the musical growth of the city during a long period of unbroken activity on the faculty of the Cincinnati Conservatory of Music, gave an evening of piano quartet music on Jan. 31, supported by Jean ten Have, violin; Peter Froehlich, viola, and Julius Sturm, cello. The program comprised the E Flat Quartet of Schumann and the B Flat Major Quartet of Saint-Saëns. Berta Forman, soprano pupil of Minnie Tracey, was heard to good advantage in a song recital at the Conservatory on Jan. 26. Miss Forman has a fresh, clear voice of sympathetic quality and invests her songs with charm. The accompaniments of Elizabeth Cook were an inspiration to the young singer.

Lois Fox Presents Unique Program on Hotel Astor Roof

Lois Fox, the *diseuse*, gave an evening "In Far Away Japan," on the roof of the Hotel Astor on Jan. 26. Miss Fox was assisted in a charming program by her protégées, Betty Spence and Dolores Mitrovich, who gave interpretative dances to music by Saint-Saëns, Brahms and Olsen. Another assisting artist was Joseph Wynne, pianist. Especially fine was Miss Fox's interpretations of German, Swiss and Russian folk-songs. The program was heard by a large and fashionable audience.

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SINGER AS JOURNALIST AND DIETARIAN

Frieda Hempel Sings at Police Test and Writes of Wartime Status of Germany

WHAT with preparing for an extensive concert tour and a fast approaching New York recital; sharing a "caloric" dinner with New York's "rookie" policemen in Center Street, and recording for a New York evening daily conditions of existence as she found them on her last visit to Germany, Frieda Hempel, the charming soprano of the Metropolitan Opera Company, has comparatively little time hanging heavy upon her hands. When she can snatch an hour or two, however, Miss Hempel repairs straightway to the ice or links, for she is a devotee of skating and golfing.

"I received over seventy-five letters (some from Americans) thanking me for my two recent articles in the New York *Evening Sun* on the internal conditions of life in Germany, wherein I disproved the fallacy which pictures Germany as a nation of starving people," declared Miss Hempel to a MUSICAL AMERICA representative one evening last week in her new apartment overlooking Central Park.

"My scientific dinner with the 'rookie' policemen? Indeed, I enjoyed it immensely," said Miss Hempel. "It is a diet calculated to maintain anyone in splendid physical condition. The dinner contained 1420 calories of simple, wholesome food and cost just eleven cents to prepare. After we had finished I topped off the cornstarch pudding dessert with the 'Last Rose of Summer.' The young experimenters seemed to relish this unusual addition to their modest meal, for they applauded me like 'good fellows.'"

The conversation drifted to a discussion of Miss Hempel's Aeolian Hall recital, which is scheduled for Lincoln's birthday. "I shall sing, among other things, Strauss's 'Wine, Woman and Song' Waltz," said the prima donna. "I am passionately fond of the Strauss waltzes and have always found that my audiences love these idealized dances, too. The 'Blue Danube' I have sung innumerable times. Two days after my New



Frieda Hempel, Noted Metropolitan Soprano, as "Martha" in Flotow's Opera.

York recital I leave for a lengthy tour which will occupy me with few breaks until June."

That traveling will consume a considerable part of Miss Hempel's time when she embarks upon her tour immediately after giving her New York recital will be seen from a glance at a portion of her itinerary. On Feb. 14 the prima donna sings in Lorain, Ohio; on Feb. 16 and 17 in St. Louis with the St. Louis Symphony; on Feb. 18 she gives a recital in Cincinnati; two days later in Detroit; Feb. 23 in Rochester, N. Y.; Feb. 25, in Providence; Feb. 28, Philadelphia. On March 4 Miss Hempel appears in Chicago; March 16 in Colorado Springs; March 20, Denver, then making a long jump to Boston, where she sings on March 25, appearing the next day in Newark, N. J. B. R.

Criterion Quartet in Scotch Songs

At the banquet held at the Hotel Plaza, New York, on Jan. 25, by the directors of the Colonial Bank to celebrate their

twenty-fifth anniversary, the Criterion Male Quartet appeared. As the occasion was also an anniversary of the birth of Robert Burns, and many of the directors present are of Scotch descent, the quartet gave several Scotch numbers, while Mr. Young sang "Afton Water" and "MacGregor." They were much applauded.

NEW TROY CHORUS APPEARS

Serenaders Give First Program Under Mr. Weikel—Ovation to Kreisler

TROY, N. Y., Jan. 26.—The Serenaders, the new male chorus, presented its first musical program on Jan. 22 at the State Street Methodist Church, under the direction of Charles B. Weikel. The chorus displayed capable ensemble work and sang "Lovely Night" from "Tales of Hoffmann," Malloy's "Song of the Triton" and a group of lighter numbers. The assisting artists were Theron Le Grand Reynolds, baritone; Edward Frauenthal, tenor, and Cecilia Holden, violinist. Margaret Wolff was accompanist.

Fritz Kreisler at his appearance in Music Hall last night in the Chromatic Club concert series was given one of the greatest ovations ever received by an artist in this city, when he concluded his programmed numbers. The applause continued until the violinist had given five encores. H.

Arizona Governor Hears Schumann-Heink at Phoenix

PHOENIX, ARIZ., Jan. 22.—That Mme. Schumann-Heink's voice and art are more beautiful than ever was fully demonstrated to a "standing room only" house here on Jan. 15. The contralto gave a magnificent program and was compelled to respond to many encores. The Governor of Arizona and many notables were present, and all showed unbounded enthusiasm.

Mme. Amelita Galli-Curci Begins Talking Machine and Concert Duties

Mme. Amelita Galli-Curci, the noted coloratura soprano, arrived in New York from Chicago on Jan. 24 and left the following day to make talking-machine records in Camden, N. J. Mme. Galli-Curci gave a private musicale in Cleveland on Jan. 27, assisted by Lucien Muratore, the tenor.

LINCOLN NOW HAS ITS OWN ORCHESTRA

New Symphony Organization Makes a Highly Encouraging First Appearance

LINCOLN, NEB., Jan. 22.—The first concert by the new Lincoln Symphony Orchestra, Jean Lamont Schaeffer, conductor and manager, took place at the Oliver Theater, Thursday afternoon. Mr. Schaeffer had gathered forty of the best musicians to be found in the city, and his entire program was given a spirited and artistic performance. Efforts have been made by many during the last few years to form a permanent orchestra in Lincoln, and it is gratifying that such splendid results have at last been achieved. The program included the Beethoven Symphony in D Major, Overture "Il Guarany," by Carlos Gomez, and Ballet Music from "Le Cid," by Massenet. The soloist was Hortense Singer, pianist, who played the Mendelssohn G Minor Concerto in a brilliant manner. The concerts will be continued every two weeks.

Among the other splendid offerings of the week was the artist recital given before the 650 members of the Matinée Musicale on Monday afternoon by Antonio Sala, cellist, accompanied by Ernest Harrison, pianist.

Ruth Lee Bagnell, artist-pupil of Lura Schuler-Smith, gave an all-Chopin program at the Temple Theater on Monday evening and displayed considerable talent and a well developed technique. Particularly artistic were her interpretations of the F Sharp Minor Mazurka, the D Flat Waltz (as arranged by Jo-seffy) and the G Minor Ballade.

The annual mid-winter festival of Wesleyan Conservatory was held at the First M. E. Church on Tuesday evening, the "Messiah" being presented by the Choral Society, assisted by the following soloists: Dorothea North of Chicago, soprano; H. Aden Enyeart of Grand Forks, N. D., tenor; Professor Movius and Mrs. A. Gutzmer of Lincoln, bass and contralto. H. G. K.

ERNEST SCHELLING**AMERICA'S OWN MASTER PIANIST**

Ernest Schelling is without doubt a predominant figure in American music today. As an interpretative artist he has been universally recognized as a virtuoso of the first rank, and has played re-engagements throughout the United States, while his compositions are internationally accepted as the expression of unquestioned genius.

Fritz Kreisler recently declared that Schelling was one of the great musicians of our day. The sincerity of this tribute is borne out by the fact that the violinist has already played Schelling's concerto no less than eight times in as many cities throughout the country. His most recent performance of this remarkable work took place in New York.

ENGAGEMENTS FOR MR. SCHELLING ARE NOW BEING BOOKED.

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CHICAGO TRIO IN AN ARTISTIC RECITAL

'Cellist, Violinist and Pianist
Join in Performance of
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ANTONIO SALA, 'cellist; Rowland E. Leach, violinist, and Grace Stewart Potter, pianist, gave a joint recital in the Bush Theater in the Bush Conservatory Artist's series Tuesday night. The 'cello playing of the young Catalonian is thoroughly enjoyable, his tone being warm and musical even in the lightest *pianissimo*, and big and full wherever desirable. Miss Potter's playing was colorful and somewhat emotional. She offered three compositions new to Chicago: "Pan" and "To the Pine Tree," by Verdayne, and "Caprice," by Leach. Mr. Leach showed technical mastery, but his tone lacked sweetness in the Sibelius concerto, although it was good in the Smetana Trio, for piano, violin and 'cello.

Mrs. Hanna Butler was soprano soloist for "Thaïs" when Massenet's opera was presented in concert-lecture form by Henriette Weber last Sunday. The velvety loveliness of her voice and its blending with the instruments made the concert purely delightful. Wilhelm Nordin sang the baritone arias.

Gustaf Holmquist sang a group of Scandinavian songs this morning in the Ziegfeld Theater. His splendid vocal equipment showed to advantage in these songs, which he sang in Swedish with splendid art and smoothness and richness of tone.

Concert at University

The Chicago Symphony Orchestra played a concert Tuesday afternoon in

Mandel Hall, University of Chicago, which included Sibelius's symphonic poem, "Finlandia," Six Variations on a Russian Theme; Reger's "Romantic Suite" and Mozart's Symphony in D Major.

The Columbia School Orchestra, Ludwig Becker, conductor, played a concert in the Strand Theater Friday night. Becker obtained gratifying results from his student orchestra, the tone of the strings being especially commendable. Margaret McArthur and Ruth Mann, pianists; Buelah Hayes and Charlotte Bergh, sopranos, and Sollie Nemkowsky, violinist, were soloists.

Margaret Matzenauer will include a new song by Heniot Levy, "Love Repentant," in her Chicago concert program in February. Levy has recently composed three pieces for pianoforte; "Minuet," "Mazurka" and "Poem de Mae," which are being issued by Carl Fischer.

Carl Cochems, bass-baritone, was soloist to-day for the annual convention of the Chicago Dental Society in the Hotel La Salle.

Richard Wagner was 'cello soloist last week for the sixth popular concert given by the American Symphony Orchestra, Glenn Dillard Gunn conducting, under the auspices of the Civic Music Association and the Chicago Tribune. These concerts, played in the large auditoriums of the schoolhouses on Sundays, have brought first-class music to thousands who have been unable to attend the concerts in the "loop."

Re-engaged for Chicago Opera

Hazel Eden, soprano of the Chicago Opera Association, has been re-engaged by the Chicago Opera Association for 1917-18. She recently took the part of Stephano in "Romeo and Juliet" at a few hours' notice, never having acted it before, and was highly praised for her interpretation of the rôle. She has gone to Huntington, W. Va., for a concert.

Viola Cole, pianist, has gone to Texas for concerts in Houston, Fort Worth and Dallas. She will play for the Wednesday Music Club in Louisville, Ky., on her way back to Chicago, and will then go to Detroit for a concert.

Else Harthan Arendt, soprano; Lucy J. Hartman, contralto; Moses J. Brines, tenor, and Arthur B. Jones, bass, were soloists when "The Messiah" was sung by a chorus of sixty voices in the Buena Memorial Church Thursday. De Witt Durgin Lash conducted.

FARNSWORTH WRIGHT.

KEENE CHORUS PRAISED

Aided in Eightieth Concert by Worthy Vocal Soloists

KEENE, N. H., Jan. 19.—The Keene Chorus Club of 250 voices, Nelson P. Coffin, conductor, gave its eightieth concert last evening in City Hall, with the assistance of Laura Littlefield, soprano; Charlotte Peege, contralto; Dan Beddoe, tenor, and Bernard Ferguson, baritone. A picked orchestra accompanied, and Mrs. Berdia C. Huntress, C. H. C. Dudley and E. F. Holbrook provided piano accompaniments. The chorus and soloists sang Goring-Thomas's cantata, "The Swan and the Skylark," besides which each soloist contributed an individual number. Miss Littlefield, who was a newcomer to Keene, left an extremely pleasant impression. In addition to her work in the cantata, Miss Littlefield sang an aria from "Pagliacci," in which her beautiful voice was heard to splendid advantage. Miss Peege sang a group of French and English songs, besides the alto rôle in the cantata. Her voice is a rich contralto of wide range. Mr. Ferguson's resonant baritone gave great pleasure. In both the cantata and solo, which was Gounod's "Lend Me Your Aid," Mr. Beddoe gave an authoritative performance. The chorus, ably guided by Mr. Coffin, closed the program with Gounod's thrilling "Unfold Ye Portals" from "The Redemption." The large audience applauded vigorously.

GREAT SUCCESS OF DOMENICO BOVÉ in Recital

PHILADELPHIA, JANUARY 9, 1917

The Philadelphia Record

BOVE IN RECITAL

Talented Young Man Gives New Demonstration of Ability

A young violinist who has awakened the interest of many prominent Philadelphians, Domenico Bove, appeared in recital at Witherspoon Hall, last night. Bove has played publicly a number of times in this city, and is rapidly becoming known as one of the most promising of the young group of violinists striving for artistic recognition. His playing is distinguished by a rarely voluminous tone and a musicianly appreciation that indicates natural endowment quite apart from mere technical fluency. Indeed, technique may be said to be Bove's weak point, not that he has not sufficient for all ordinary requirements and quite enough to satisfy those to whom the possession of unlimited technique in violinists and pianists is equivalent to lack of all other necessary qualities, but he does not place his claim to musicianship solely on technical grounds. He played a taxing program last night and won the approval of a critical audience, continually growing in power and style as he progressed, and doing his closing group very effectively.

TUESDAY, JANUARY 9, 1917.

The Evening Bulletin

BOVE VIOLIN RECITAL

Giving his first public recital since his return from Europe several months ago, Domenico Bove, a young Philadelphia violinist in whose progress many Philadelphians have taken a marked interest, presented an exacting program at Witherspoon Hall last evening and proved that his usual talent has been advantageously developed under such famous masters as Auer and Sevcik. Mr. Bove has a commanding technique, displayed in a firm, free use of the bow, and his tone has both "body" and beauty of quality. Of the handsome Italian type in his personality, there is also something of the temperament of his nationality in the manner of Bove's playing, and last night's audience responded with warmly expressed appreciation to the appeal of his interpretation in such compositions as the elaborate "Symphonie Espagnole" of Edouard Lalo, and, at the close, the characteristic Caprice in A minor of Paganini. The diversified program also included numbers by Vitali, Sarasate, Sevcik, Debussy and other composers. Ellis Clark Hammann was the assisting pianist.

PHILADELPHIA, TUESDAY, JANUARY 9, 1917.

Evening Ledger

DOMENICO BOVE IN RECITAL

Young Philadelphian's Program Shows Marked Artistic Values

Mr. Bove is not deficient in technical resource; indeed, he has an equipment far beyond the average and more than adequate for every ordinary occasion—Vitali's "Chaconne" was proof enough. But he does not perform solely with his technique; he mixes soul in his palette of musical colors. Hence, numbers like Pablo Sarasate's "Spanish Dance" (No. 8), Chopin's "Nocturne Op. 21" (No. 2) in the Wilhelm arrangement, Dvorak's "Slavic Dance" in G Major (Kreisler) and Saint-Saëns "Habanaise" had emotional values and differentiated national accents; one felt the music meant more than notes; that it expressed moods, purposes, aspirations.

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GIVE CONCERT TO AID WOMEN WORKERS

Gifted Performers Unite in Fine Program Arranged by Mr. Berolzheimer

THROUGH the courtesy of Philip Berolzheimer, a graduate of the Guilmant Organ School of New York and a member of its Alumni Association, a concert of unusual attractiveness and merit was given at Aeolian Hall, New York, on Saturday evening, Jan. 27.

The program, arranged by Dr. William C. Carl, director of the Guilmant School, brought forth Tsianina, the Indian mezzo-soprano; the Aeolian Choir in Russian motets, directed by N. Lindsay Norden; an orchestra of brass instruments, conducted by John George Frank, and Mr. Berolzheimer and Dr. Carl in organ solos. The concert was given for the benefit of the New York Association of the National League of Women Workers.

Mr. Berolzheimer has identified himself with the Guilmant Organ School as the donor of a number of scholarships for worthy students and as a zealous patron of the various activities of the school. His musicianly and artistic playing on this occasion gave ample proof of what a man of affairs can accomplish in a short time if he applies himself conscientiously to the study of an instrument. Mr. Berolzheimer played Bach's D Minor Toccata, Lichéy's "At Eventide," a "Spring Song" by Borowski, and "The Chimes of Westminster Abbey" by Purcell. He showed excellent command of the instrument and performed with great feeling. The organist was heartily applauded after his group of solos and was presented with a huge bouquet of roses. As an encore he played "The Last Chord," an organ arrangement made especially for him by Dr. Carl.



Philip Berolzheimer, Who Arranged Concert to Aid League of Women Workers

Princess Tsianina, clad in stunning white Indian costume, sang Zuni and Ojibway tribal melodies, prefacing each with a delightful explanation. A group of Cadman songs won her a real ovation and she gave several encores. Harry M. Gilbert was her accompanist.

Mr. Norden's Aeolian Choir interpreted splendidly the Russian motets and made a pretty picture in their robes of purple. Dr. Carl played Widor's Andante Cantabile from the Fourth Symphony and the Fugue in D Major by Bach. His masterly playing was greatly enjoyed. There were three numbers for orchestra and organ, excellently performed under the direction of Mr. Frank.

H. B.

EXECUTANT NEEDS KNOWLEDGE OF COMPOSITION, SAYS GARDNER

Young Violinist Declares That Interpreter Cannot Give Adequate Idea of a Work's Structure Unless He Himself Can Build—A Foreign-Born Artist Whose Training and Career Have Been Exclusively American

ALTHOUGH Samuel Gardner's most vivid recollection of Russia is a massacre perpetrated by the mujiks in his native town of Tchavetgrad in which he very nearly lost his life, the memory of the Russian folk-songs that his mother sang to him when he was a boy has considerably softened the outlines of the first grawsome picture. Many of these folk tunes have found their way into the compositions of the young violinist, who has made rapid strides in the concert field in America within the last year.

Mr. Gardner was a mere lad when he migrated to this country to join his father. Before he began to study the violin with Winternitz in Providence at the age of seven, he had relegated several tin fiddles, which his father gave him to play with, to the scrap pile, deeming them unsatisfactory for his early attempts at virtuosity. On a real violin in really serious fashion he began to study, first in Providence and then with Loeffler in Boston.

It was Loeffler who dissuaded him from going to Paris and Mr. Gardner came to New York to pursue his studies with Kneisel. Step by step he made his way, neglecting none of the essentials

for a well-rounded, complete musical education. The Kneisel pupil later played second violin for several months in the Kneisel Quartet. The year before last found him as assistant concert master in the Chicago Symphony Orchestra under Frederick Stock, who advised him to bend his energies toward a career as soloist. Nine times he was soloist with the Chicago Symphony and proved that Stock's confidence in his ability was not misplaced.

His Tour in Maine

Fresh from newly won laurels in Bangor, Waterville and Lewiston, Maine, Mr. Gardner found time one day last week to tell the writer of his aspirations and ambitions in his chosen field of art, in which, it is necessary to note at the outset, he modestly considers himself a mere worshipper at the shrine, not a prophet.

"I find that artists in general do not seem to realize the importance of form in their interpretations," said Mr. Gardner. "This fault is due chiefly to the fact that they do not comprehend thoroughly the manner in which the composer has woven the parts of his work together. For the performer a knowledge of composition is invaluable. How can you give an adequate idea of the structure if you yourself cannot build?"

"All too often have I seen the frames of compositions destroyed by talented,

even technically brilliant, performers because of their lack of understanding of form. Do what you will with the contents of a work, but never obscure the form. A violin tone must never be made to sound like anything but a violin tone; a sonata must be a sonata, whatever the composer's method of treatment. To state my idea crudely, but concretely: if you are depicting a horse, be it lame, without a tail and lame, let your picture still be that of a horse."

Neglect Weakness

"Another fault among artists, if you will allow me to criticize, is that they are unwilling to study to conquer their weaknesses," continued Mr. Gardner. "In fact, they are prone to give way to them. For example, a violinist finds that he draws a beautiful tone on one particular string. He will concentrate on that, neglecting to strengthen his playing upon the others. A perfect, well-balanced performance cannot result. To go further. A singer discovers that one part of her voice is especially fine. She proceeds to have her songs transposed so that the major portions will fall in the part that shows her off to best advantage. If she studied to equalize the entire range of her voice, the transposing would not be necessary."

"I was gratified to notice a general advance in the plane of understanding of audiences on my trip through Maine," Mr. Gardner said. "A few years ago a serious, classical work was not appreciated because it was not understood. To-day the 'heaviest' concertos find favor among audiences and are listened to with intelligence and evident pleasure."

"The victrola is in a large measure responsible for this progress. One feature of the victrola interested me personally. The day following my concert in one of the Maine cities, I went from shop to shop and inquired for my records. I was told that they had just been sold out. The manager of the music department explained to me the curiosity of the public in the artist who performs for them and their eagerness to purchase his phonograph records, especially if they like his playing."

All Arts Inspire Him

Mr. Gardner is an assiduous worker, never losing a moment to perfect his art. All the arts inspire him, and from all he borrows to make his own more complete. As a composer he has twelve songs to his credit, a string quartet, several violin numbers and a set of piano variations on a Russian folk theme. Several orchestral works, immature, the violinist judged them, are in the dark recesses of some waste paper basket. "One can never learn enough" is the motto of this self-critical, analytic young artist, a progressive in the best sense of that word.

HARRY BIRNBAUM.

Guilbert Bewitches Her Denver Hearers

DENVER, Jan. 24.—Yvette Guilbert bewitched an audience of several hundred at the Broadway Theater yesterday afternoon by her versatile art. She suffered from a severe cold, which interfered somewhat with her singing voice; but mere singing, in its usual definition, plays so small a part in the performance of this clever woman that one soon forgot the vocal indisposition. Her vivid characterization, inimitable pantomime, plastic pose and gesture, translucent diction and gorgeous costuming combined to enthrall her auditors. Emily Gresser pleased with her violin solos, and Gustave Ferrari at the piano gave at all times discreet and adequate support.

J. C. W.

Popular Artists in Rubinstein Musicales

Three gifted and popular artists were soloists for the January musicales of the Rubinstein Club at the Waldorf-Astoria, New York, on Jan. 20, the soloists being Adelaide Fischer, Cecil Fanning and Lester Donahue. Miss Fischer was forced to give several extras. Her accompanist was Alexander Rihm. Mr. Fanning also scored strongly, his accompanist being H. B. Turpin. The brilliant playing of Mr. Donahue evoked its customary enthusiasm.

MME. DE MOSS'S SEASON

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Mary Hissem de Moss ranks among the most engaging and widely admired American oratorio and church sopranos. Her artistic repute has grown from year to year and is steadily increasing. To-day her voice has an opulence, brilliancy and beauty beyond what formerly distinguished it and her art is likewise riper and more profound. Mme. de Moss is as versatile as she is dependable and her activities extend from church work to lieder singing and teaching. In the pedagogical sphere her success has been



Mary Hissem de Moss, Soprano

no less pronounced. She still fills the post of soprano soloist at the Fifth Avenue Presbyterian Church, where Marie Morisse, Alfred Shaw and Frederic Martin are the other members of the quartet. In addition she sings frequently in other churches Sunday evenings. Her recital activities include an appearance in Amsterdam, N. Y., last November, and private appearances in New York and Cincinnati during the past two months. She was also heard in "Messiah" performances at Poughkeepsie and Yonkers. Between now and next May the artist will be heard in Jersey City, Newark, Watertown, New York and Allentown, Pa.

Koemmenich Chorus Does Fine Work in Beethoven Society Concert

Louis Koemmenich achieved splendid results with his Beethoven Society chorus at the Ritz-Carlton Hotel, New York, on Jan. 17. The women choristers sang with fine shading and good tone a program which included "The Message" of Bruno Huhn, "Mister Mocking Bird" by Carl Hahn, and "Song of the Persian Captive," Daniels. The able soloists were Jackson C. Kinsey, baritone, and Michael Penha, cellist.

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"She has a pure soprano voice, strong, yet perfectly controlled, and sings with much spirit and fine dramatic expression."—*Utica Observer*, Jan. 9, 1917.

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New York, February 3, 1917

SUBSIDIES AND MUSIC FOR THE PEOPLE

Art thrives on subsidies. In America our millionaires give us wonderful museums, where we may study natural history luxuriously demonstrated. They provide libraries, where, within great marble walls, we may lounge, read, and ponder. They build galleries in which they hang the masterpieces of the delineative and plastic arts.

To these art resorts the public is made welcome to imbibe culture, entertainment and mental discipline.

Not long ago a philanthropist was approached by a musical enthusiast with a request for a subsidy for a series of free concerts for the people.

"It is my opinion that the people should pay for their music," he said. "Music is merely a form of entertainment—like the theater or the movies."

Thus, the public is welcome, without charge, to devour the passing, the fatuous best selling novels in the subsidized library, but it must pay to enjoy the cultural experience of hearing an adequate performance of a Beethoven symphony. Illogical as this appears, yet it represents the mental attitude of the majority of persons who have interested themselves in public benefactions.

Fortunately there are pioneers who are working industriously to upset this tradition. In New York the people have ample opportunity through various agencies to hear good music at prices within popular reach. We have also, thanks to the indefatigable efforts and enthusiasm of Prof. Henry T. Fleck, head of the music department at Hunter College, occasional opportunity to hear good music free of all admission charge. It was Prof. Fleck who convinced the late Joseph Pulitzer that a series of free concerts in the public schools, an opportunity for the splendid school choruses to rehearse with professional orchestras and a plan to have great singers and instrumentalists perform for the students, were all legitimate functions of public school activity. Mr. Pulitzer gave \$10,000 to carry on this work, but died before the first concert had been given. Then the Board of Education kept up the \$10,000 annual apportionment for three years, but politics and symphonies are strange bed-fellows, and when George McAneny resigned as Borough President of Manhattan the city government lost the one man, apparently, who had the bigness of vision to foster music as a vital force in the life of the people, and the annual allotment was discontinued. Now, Prof. Fleck, undaunted by political vagaries, is receiving his funds from a group of financiers whom he has converted to his convictions.

The question as to whether this important work should be carried on through private funds or through the city government is a matter merely of method. It is important, however, that the work go on and that the attitude of municipal governments and philanthropists be changed to some sort of appreciation of its value not simply as a cold, formal educational force, but as a means of bringing spiritual satisfaction—entertainment, if you will—and joy into the lives of the people.

HIGHER COST OF "MUSIC WITH MEALS"

"Music with meals" may become the cause of an increase in the high cost of living as a result of a recent decision of the U. S. Supreme Court. It is to the effect that no piece of copyright music may be played or sung in any hotel, cabaret or cafe without the payment of royalties or the permission of the holder of the copyright.

The learned Justice Holmes, who wrote the opinion, qualifies as a humorist in his satirical analysis of the purpose of musical trimmings with meals. As the court observes, "The defendants' performances are not eleemosynary." That simplifies matters! The opinion continues:

"It is true the music is not the sole object, but neither is the food, which probably could be got cheaper elsewhere. The object is a repast in surroundings in which people having limited powers of conversation or disliking rival noises are given a luxurious pleasure not to be had from eating a silent meal."

At first glance, the decision would seem to benefit not only the composers, but the public as well. Much of the music heard in restaurants (especially that which is sung) is the ephemeral popular music of the day—often downright trashy. When *Monsieur le Restaurateur* faces the necessity of paying a royalty every time his orchestra plays the "Kaddie-Koola Honolulu" Rag, he may soliloquize thus: "Why pay money for this? Instead, we'll give them lots of that classical music; it's not so bad, and it won't cost us a cent." In this way, Messrs. Beethoven, Mozart and Company will get their innings in the cabarets.

There is a little joker in the decision, however, that may defeat the hopes of those who would like to have less ragtime with their salad. It will be noted that where the permission of the copyright holder is obtained, the music can be played without royalty. Now, since the methods of popularizing Broadway's songs include the payment of money to performers who sing them, it is not to be supposed that the publishers of such music will object if the restaurant orchestras wish to assist in making it popular.

One might regard the judicial decision as unfortunate if it resulted in depriving the diners-out of the music of the recognized contemporary composers. No doubt, however, the hotel proprietors will meet the issue by increasing the prices for food. ("When in doubt,

raise the price," seems to be the procedure nowadays.)

In fairness to all the patrons, we would suggest a sliding scale. For instance, the table d'hôte establishments should be divided into two sections, with music in each to match the prices. In one the menu would be headed: "Dinner, with Irving Berlin—\$1.25," and in the other: "Dinner, with Puccini—\$1.75."

A "film museum" is now proposed wherein are to be scientifically preserved motion pictures of current events for the benefit of future historians. How is it that no one has suggested a "musical record museum" to preserve phonographic reproductions of the art of singers and other musicians?

PERSONALITIES



Photo © Bain News Service
A Photographic Study of Sophie Braslau in Her Home

The popular Metropolitan Opera contralto, Sophie Braslau, appears in the picture to be discoursing on musical matters with a rival songstress. The photograph was taken in her New York home.

Wyman—Lorraine Wyman, at her recital of the Kentucky "Lonesome Tunes" at the Little Theater, Sunday evening, told the audience in her charming way of an old Kentucky woman for whom she sang a song. In the little log cabin in the heart of the mountains, curled up before the fire-place, the old lady folded her hands complacently after Miss Wyman had finished, and settling herself comfortably in her chair, exclaimed: "Don't hold nothin' back! Jes' bust right out!"

Jordan—It is not generally known that "Deep River," the old negro melody, which has been one of the striking successes of the present concert season in H. T. Burleigh's arrangement for solo voice with piano accompaniment, was made especially for Mary Jordan, the noted contralto, by Mr. Burleigh a number of years ago. Miss Jordan, who has known it for a long time, was the first to give it a place on a New York program, for she sang it a year ago at her Aeolian Hall recital.

McCormack—John McCormack paid \$2,400 for the original manuscript of Eugene Field's poem, "Little Boy Blue," at the Allied Bazaar in Chicago on Jan. 20. Nevins' charming musical setting of the poem has frequently been heard on the tenor's programs. The bidding on the manuscript was started by the tenor at \$1,900. The highest bid made against him was \$2,200, and when McCormack raised it to \$2,400 he became the possessor of the manuscript. Charles L. Wagner acted as auctioneer.

Hemus—Percy Hemus relates that one of the compliments most highly prized by him came to him last week from a colored maid. It seems that when the popular baritone appeared as soloist with the Philomela Ladies' Glee Club of Brooklyn at the Academy of Music, Etta Hamilton Morris, the director of the club, had her colored maid come to the hall to attend her singers, it being a choral organization of women's voices. After the performance Mrs. Morris told Mr. Hemus that her maid had rushed to her and said: "Mah Lawd! it's jus' lak' hebben to hear that man sing!"

Garden—Mary Garden is the latest of the operatic stars to heed the call of the "movies." The soprano signed a contract with the Goldwyn Picture Corporation in her apartments at the Ritz-Carlton Hotel, New York, on Jan. 29. The details of the contract were not made public, and the plans for the pictures in which she is to appear have not been completed. It was said that Miss Garden will leave shortly for Paris to acquire new costumes, the designing of which she will supervise. There was a rumor that she would do "Salomé" in the "movies," but this was not confirmed.

POINT and COUNTERPOINT

HERE is hope for the music critics, even though they have been described as disappointed souls who are critics simply because they are unable either to compose music or to perform it. It is now possible even for critics to become executants, as two of them demonstrated the other day. They held a "Meistersinger" contest on the player-piano, the numbers chosen being the Sibelius "Finlandia" and the third movement of Beethoven's Fifth Symphony. The judge was another critic, and he was placed in an adjoining room, so that he could not see which of his fellows was performing at a given time. This is how he rendered his verdict:

The gentleman who played the first composition second and the gentleman who played the second composition first I declare victorious.

As it happened, the two gentlemen were one and the same.

Now, we want to make a suggestion. As the player-piano is now so very responsive to the performer's wishes and as critics are wont glibly to point out flaws in the readings of noted conductors, we insist that in the future they be compelled to demonstrate on the player-piano just how the erring director should have played the work. 'Twould take some of the carping pettiness out of criticism.

Trust Victor Küzdö to "start something" when he pens an article for our columns, as, for instance, his attack last week on the piano to the effect that it is "an Abomination as a Partner of the Violin." He suggests so many substitutes that in a program of varied nature the procession of accompanists would resemble the cast at the Hippodrome. However, he left out one instrument: What

a joy it would be to hear the fiddle accompanied by the Hawaiian ukelele, with its marvelous répertoire of four or five chords!

We've said some harsh things about the press agents, but we must give them credit where it is due. Hats off to Edward L. Bernays (we infer that it was he) for wheedling the New York Tribune into running on an important page of its Sunday issue a third of a column story with this headline:

Amato Defends Hurdy-Gurdy Man as Fellow Artist

The insomnia-destroying yarn that followed was based upon a bill introduced at Albany to suppress these disturbers of the peace. What though we considered the story very press-agent-y, the esteemed *Globe* made it the subject of an editorial, thanking Mr. Amato for what Mr. Ber—that is, what Mr. Amato said in defense of the organ grinder, especially as to the joy that he brings to the children of the poor. The *Globe* editorial writer rhapsodizes on the latter idea, painting a heart-rending picture of the youngsters dancing on the sidewalks to the hurdy-gurdy. He continues:

And from the windows above, listening and watching, are the mothers, their faces beautiful.

Tis such a touching picture that we may be thought snobbish if we insinuate that family life on the East Side isn't always so ideal.

Once a press agent story like this gets started, it gathers new material like a snowball. The above items were followed by another in the *Telegraph*, in which Mme. Gadski was represented (doubtless by John H. Bacon) as saying of the organ grinders:

"If I were passing a bill I would only require that they play in time."

To the latter part of that, at least, we can say "Amen!"

Dear Point and Counterpoint:

Here's an actual story which happened in the office of a friend of mine. He had just phoned to the Metropolitan hoping to secure seats for a performance of "Samson and Dalila." After being disappointed in his effort he said to his stenographer: "I guess I won't see 'Samson and Dalila'." To which she replied: "What are Samson and Dalila playing in this season?"

Sincerely, PAUL PETRI.
Newark, N. J., Jan. 22, 1917.

"I wish you would stop that howling baby of yours," growled the bachelor.

"Why, the baby is very popular in the neighborhood!" protested the mother.

"It is a nuisance! When it cries I can't hear myself sing."

"That's why it's popular."—Canadian Journal of Music.

Intimidation

Gentleman (giving alms to a beggar)—"Now play me a beautiful piece on your clarinet!"

Beggar—"No, sir; I can't play! I only carry the instrument to frighten people!"—Meggendorfer Blätter.

"Most musical critics are fools," said Robinson. "Why, one of them recently wrote in his report of a concert where I sang that my voice was a baritone, whereas it's a basso."

"Yes," said Jones, "basso relievevo."

"Basso relievevo! Why, there is no such voice."

"Oh, yes, there is—basso when you sing and a relief when you stop."

Heard in Main Street Music Store

"Morning! Have you the Beethoven Sonata?"

"Yes, m'am; do you want it arranged for two or four hands?"

"Do you think my daughter is a centipede?"

An operatic stage director, now descended to comic opera, was starting out with a company on a tour of one-night

stands, the difficulties of which he did not comprehend. He sent a telegram ahead to the proprietor of the first theater:

"Will hold a rehearsal to-morrow night. Have stage manager, stage carpenter, property man, assistant electrician and all other stage hands there without fail."

Later he received this reply:

"He will be there."

What a lesson in the potentiality of flesh—for good or ill—was the revival of "Marriage of Figaro" at the Metropolitan! It was a lesson by contrasts—one side being illustrated by Margarete Matzenauer, now comparatively sylph-like, the other by Geraldine Farrar, no longer slender enough to wear Cherubino's knickerbockers. Indeed, we may confess that our own personal devotion to Miss Farrar died within us the moment we caught a glimpse of her more than substantial nether limbs.

"Her legs look like Pini-Corsi's," muttered a rail-bird at our side.

"Or like Fatty Arbuckle's," suggested another.

Be that as it may, avoirdupois and romance are not compatible, even in long distance hero-worship, and we hereby transfer our allegiance to Frieda Hempe—she of the lovely voice, piquant personality, polished acting and exquisite taste in dress. It is her picture that—figuratively speaking—we shall henceforth carry in our watch. Exit one from the ranks of the "Farrarites."

Our friend Gianni comes forth with an explanation of the piano-like rotundity of Miss Farrar's supports. "She is wearing symmetricals to make her legs look more straight," he declared, and he drew "before and after" diagrams to prove it.

Incidentally, the photographer who took the picture on Page 5 gallantly reduced Miss Farrar's calves in the retouching process.

William Simmons, the baritone, while standing in the vestibule of a moving subway car the other day, was utilizing the acoustics of that place in humming over the "Eri tu" aria from "Masked Ball." An Irishman beside him listened for a few moments, then he remarked to Mr. Simmons:

"Begorry, that's a good voice ye have. If I were ye, I'd take some lessons—ye might become a John McCormack."

the strict neutrality of the Hellig Olav, which flies the Danish flag, he would not be permitted to turn the money over to any of the belligerents. He might give it to the Danish Seamen's Fund, he added. The contributors saw fit to take back their money.

BOYS AS LONDON ORGANISTS

Youngsters Doing Good Service While Their Seniors Are Under Arms

In the absence of their seniors, who have been called to the colors, youngsters have been doing remarkably well as organists, says London *Tit-Bits*. A fourteen-year-old boy named Benjamin Stone plays the organ at Emmanuel Church, Maida Hill, and also helps in the training of the choir.

Another boy organist is Ronald Chamberlain, aged fifteen, who is in charge of the organ at Harecourt Church, Canonbury. "His ability," says the choirmaster at this church, "is astounding, and I recommend all music-lovers in North London to pay a visit to the church in St. Paul's Road."

A boy organist of unusual ability is Arthur Hunt, of Chelston, Torquay. He plays at Cockington Parish Church, while Howard Moss, organist and choirmaster of Gravesend Parish Church, was appointed at the early age of eleven.

The appointment three years ago of Master Harry Alban Chambers as organist of St. Anne's Cathedral, Leeds, was one of exceptional interest. This clever youngster, at the time of his appointment, was only eleven years of age. Some idea of his exceptional talent may be gathered from the fact that at the age of eight he composed a hymn tune, which was published.

Complies with the "Golden Rule"

To the Editor of MUSICAL AMERICA:

It is gratifying to find a paper which is willing to comply with the "Golden Rule." Your complete and interesting articles, covering my recent New York appearance, and the picture, which brought real surprise, call forth my gratitude and sincere thanks.

Yours most cordially,
OSCAR SEAGLE.

Carnegie Hall, New York,
Jan. 24, 1917.

CASALS A SYMPHONY SOLOIST IN ST. PAUL

Minneapolis Orchestra in Strong Program—Size of Audience Excites Comment

ST. PAUL, MINN., Jan. 24.—An extra concert by the Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, with Pablo Casals the assisting soloist, was played in the Metropolitan Opera House before an audience so small as to excite the commentators, one of them, at least, to caustic remarks. It would not require a profound survey, however, to trace the cause. An "extra" and briefly advertised event, important though it was, could not compete successfully with the more widely felt appeal of the "Hip, Hip, Hooray" of the New York Hippodrome which had been advertised by professional promoters for weeks. Moreover, carnival time had arrived, bringing with it a spirit of out-of-doors.

So absorbed, however, were those who did attend the concert by the beautiful program and its splendid delivery, that little concern, for the time being, was felt as to its financial outcome. The power of Mr. Oberhoffer and Mr. Casals in creating atmosphere and compelling whole-souled admiration was tellingly demonstrated.

Kalinnikoff's Symphony No. 1 in G Minor, Enesco's Roumanian Rhapsody, No. 2, in D Major, and Georg Schumann's Overture, "Springtime of Love," Op. 28, were the orchestral offerings. Mr. Casals' numbers were the Lalo Concerto for violoncello and orchestra, and Max Bruch's "Kol Nidrei," for cello, orchestra and harp. Such virility and sensitiveness in the masterly use of the 'cello have never before played upon the intellectual and emotional sensitivities of a local audience.

Another distinguished artist to appear during the week was Ernest Schelling, who played for the Schubert Club before a good-sized audience in the People's Church. It was an interesting program, superbly set forth.

Arriving in St. Paul seven hours late,

owing to the recent unprecedented fall of snow, and keeping its audience waiting a full hour beyond the time announced for the performance, the Diaghileff Russian Ballet made its single appearance in the Auditorium last night. A slight well-mannered impatience was somewhat appeased by an assuring speech by Mr. Frankel, local manager. The applause which greeted the opening measures of Strauss's "Till Eulenspiegel," with the rising curtain upon a scene as weird and fantastic as one could imagine, was a commingled expression of relief and interest.

A review of the week would not be complete without reference to the visit of Sousa's Band. Two concerts followed the week of "Hip, Hip, Hooray" performances. The band was a prominent feature in this engagement which, for expert management, under the local control of L. N. Scott, and general satisfaction, has not been outdone in St. Paul.

F. L. C. B.

Novel Touch in a "Lohengrin" Chorus

William L. Tomlins tells the story (and H. P. Pasmore in the *Pacific Coast Musician* puts it into print) of his Apollo Club, which during the Chicago World's Fair was engaged to sing the scene from "Lohengrin" where the chorus grows excited over the approach of the swan. The appointed day arrived and found the chorus entirely unprepared, for Tomlins had forgotten all about it and hadn't even provided the notes. He went to Thomas and explained.

Thomas said, "It's all right, let them sing anything they like. All the situation calls for is some excitement. Tell them to sing anything that will make a noise." The situation was explained to the men, who said they would fix it, which they did by shouting to each other, "You're another," "you're another."

The next day the papers came out with a glowing account of the performance and particularly complimented Tomlins on the care with which he had rehearsed the chorus!

Paul Althouse, the popular tenor of the Metropolitan Opera Company, sang last week as soloist with the Elgar Choir at Hamilton, Ont., and at Mr. Bagby's musicale at the Waldorf-Astoria.

RUSSIAN'S CHARITY RECITAL SPOILED ON NEUTRAL LINER



Photo Bass News Service

George Herteveld, Russian Pianist, as He Arrived on Board the Hellig Olav

An unusual incident occurred on the Scandinavian - American liner Hellig Olav, which arrived in New York on Friday of last week, the principal figure being George Herteveld, a Russian pianist. He gave a concert on the ship two days before it landed for the benefit of Russian wounded soldiers, as he thought, and collected \$100. Captain Holst explained to him, however, that owing to

VARIED APPEAL IN BOSTON'S CONCERTS

Eminent Artists Participate in Week's Events—Kreisler Enacts Double Role

Bureau of Musical America,
120 Boylston Street,
Boston, Jan. 27, 1917.

FOR the regular Sunday afternoon concert in the Mudgett series at Symphony Hall, a program of many interests attracted an audience of good size. Povla Frisch, soprano; Winifred Christie, pianist, and the distinguished Longy Club, Georges Longy, director, controlled the program. Mme. Frisch was a bit handicapped by a cold, but, as always, gave of her best, and added to the honors she has gained in previous performances here. She sang songs by Handel, Beethoven, Schubert, Schumann, Gretchaninoff, Chausson, Stravinsky, Grieg and Georges. She was obliged to add several extras.

Miss Christie essayed Chopin, Ravel, Debussy, Liszt and Moszkowski. In numbers requiring brilliance and vigor she is particularly convincing. The wood-wind choir gave the same artistic achievement that has long since characterized it, in numbers of Saint-Saëns, Gounod, Novacek and Gouvy.

On Monday evening, the 22nd, Havrah Hubbard gave the second in his series of operalogues, in Steinert Hall, presenting Giordano's "Andrea Chenier" which is still fresh in our memories from the superb singing of it here not long since by Mr. Rabinoff's forces.

With the piano illustrating of Claude Gottschalk, Mr. Hubbard gave an enlightening and comprehensive account of this opera. Preceding the operologue, Mr. Gottschalk proved his ability as a pianist of rare qualities in a brief program of numbers by Rubinstein, Albeniz, Kreisler and Gluck-Brahms.

Kreisler Assists Apollo Club

The Apollo Club of male singers, Emil Mollenhauer, conductor, took Symphony Hall for its second concert this season, and with Fritz Kreisler as the assisting soloist, filled every seat therein on Tuesday evening. Jordan Hall is customarily the home of this club's concerts, but Symphony Hall's larger spaces were necessary on this occasion. With the con-



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trolling Mr. Mollenhauer as guide, a characteristically effective and artistic performance was given. Of unusual interest and brilliance were "The Broken Melody," Sibelius; arrangements of Cadman's Four American Indian Songs, and Duparc's lovely "Dream-world." The latter particularly, was one of the gems of the program. Mr. Kreisler, accompanied by Carl Lamson, played a Bach Sonata, several pieces of his own, and an obligato to the men's singing of Dubois' "Mysterious Night." The inimitable violinist thrilled his listeners.

The next afternoon, Mr. Kreisler appeared in Jordan Hall in a different rôle, this time as piano accompanist for Reinhold Warlich, bass-baritone. Those of us who knew Kreisler, the great violinist, were amazed perhaps, surely equally thrilled by Kreisler, the pianist. His accompaniments to Mr. Warlich's songs were marked by the same genius that gives him his exalted place in the world of violinists. Mr. Warlich with temperament aplenty and robust and generous voice, sang German *lieder*; early and modern French songs, early English and Scotch songs and songs in the Russian. He is a singer of marked intelligence and creates atmosphere becoming to the songs he presents. A large and curious audience applauded the singer and Mr. Kreisler.

May Peterson, soprano; Arthur Hackett, tenor, and Heinrich Gebhard, pianist, joined forces in the program at the Tremont Temple series concert on Thursday evening. Constance Hackett and John A. O'Shea played the piano accompaniments. A large audience gave liberal applause to all three artists, who responded freely with extra numbers.

Concert of Russian Music

The same evening in Symphony Hall every available seat and standing space were taken for the unique concert given by the Russian Cathedral Choir from the Cathedral of St. Nicholas, New York City, with Ivan T. Gorokhoff, conductor. The program consisted wholly of Russian liturgical music, Part 1 by Tschaikowski, and the same liturgy in Part 2 by Rachmaninoff. The choir numbered about thirty-five men and boys who sang the entire services unaccompanied and in a manner that seemed almost uncanny in its perfection.

The forty-ninth organ recital of the New England Chapter of the American Guild of Organists was played in the Second Church in Boston on Audubon Road on Thursday evening. Francis W. Snow, organist of the church, and John Hermann Loud shared the program. The final number was Merkel's Sonata, Op. 30 (four hands), played by Mr. Loud and Mr. Snow.

Another new instrumental trio made its bow to a capacity audience in Steinert Hall last evening. Its personnel is Hans Ebell, pianist; Edouard Deru, violinist, and Ralph Smalley, cellist. The former and latter members are well known here but Mr. Deru was a stranger. He is a skilled violinist, keenly emotional in his playing and was favorably received. The program of trios and sonatas was capably handled by all concerned and after the application of constant practice much can be expected from this new combination.

The piano recital of Mme. Yolanda Mero, appointed for Tuesday afternoon, was cancelled on account of her illness.

W. H. L.

Music Forces of Shoe Factory to Give Festival in Johnson City, N. Y.

In Johnson City, N. Y., the home of the Endicott-Johnson Shoe Company, the firm has recently added a musical department to its many public enterprises. A mixed chorus of 700 voices, together with a symphony orchestra, has been established, and rehearsals are now being held weekly for a great musical festival to be given at Ideal Park, Endicott, in May. "Joan of Arc" will be a feature, and eminent soloists will be engaged. The work is under the direction of Professor Albert, a young man of much talent, and Harry L. Johnson of the firm is working energetically to make the new organization a great success.

W. R. H.

Havens-Noack-Schroeder Trio Takes Hanover, N. H., by Storm

HANOVER, N. H., Jan. 20.—A new trio, consisting of Raymond Havens, pianist; Sylvain Noack, second concertmaster of the Boston Symphony Orchestra, and Alwyn Schroeder, cellist, gave a concert at Dartmouth College Thursday evening. Besides the Beethoven B Flat Trio, a movement from Schubert's B Flat Trio and Haydn's G Major Trio, Messrs.

Havens and Noack were heard in solo numbers. Not only were encores demanded after the soloists' numbers, but the applause was so insistent after the Haydn trio that the artists were obliged to repeat the last movement before the audience would leave the hall.

MURATORE SINGS ANTHEM

Chicago Tenor Heard in "Marseillaise" at French Benefit

Lucien Muratore, the popular tenor of the Chicago Opera Company, and Lina Cavalieri-Muratore arrived in New York on Sunday, Jan. 28. On Monday afternoon at the annual meeting of the American Fund for French Wounded, held in the Maxine Elliott Theater, Mr. Muratore, assisted by Mr. Harry M. Gilbert at the piano, sang the "Marseillaise." A patriotic demonstration followed his singing.

Hon. James M. Beck delivered an address, motion pictures of Verdun (released by the French Government) were shown and Mr. Muratore's singing evoked tremendous applause from the large audience composed of members of the American Fund for French Wounded, of which Mrs. Ethelbert Nevin is chairman, and Anne Morgan treasurer.

Spokane Delighted with Work of Orchestra in Ballet Russe Performance

SPOKANE, Jan. 23.—One of the musical treats of the month was provided by the Ballet Russe Orchestra, under the direction of Pierre Monteux. Nijinski and his troupe drew a fair house, but those who were present thoroughly enjoyed the opportunity of hearing some of the modern Russian music done by a good orchestra.

M. S.

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2—The Coolin—Mix. (Un-known)10	8—Low Back Car, The—M. (Lover)10
3—Believe Me If All Those En-dearing Young Charms—Mix. (Moore)10	9—Bendemeers Stream—M. (Unknown)10
4—Minstrel Boy, The—M. (Moore)12	10—Erin—M. Mix W* (Sheridan)10
5—Meeting of the Waters, The (Moore)10	11—Molly Bawn—M. (Lover)10
6—Tho' Dark Be Our Sorrows (Saint Patrick's Day)—M. Mix. (Moore)10	12—Snowy Breasted Pearl—Mix. (de Vere)10

The observer will find that Mr. O'Hare has brought forth in his arrangements many hitherto undiscovered beauties of these glorious old melodies. A splendid example of his art is found in Saint Patrick's Day (Tho' Dark Be Our Sorrows) which thru his treatment has risen to the dignity of a true Irish *saga*.

In his work on this edition he has been guided by the great dramatic value of the lyrics.

The total issue contemplated will be fifty-two numbers and should be completed by September 1, 1917.

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GIVE NEW WORKS IN CASALS JOINT RECITAL

Music of Casella, Loeffler and Moor Introduced by the Artist-Couple

The joint recital of Pablo Casals and Susan Metcalfe-Casals, with Ruth Deyo and Jean Verd the assisting pianists, at Aeolian Hall, New York, on Jan. 27, introduced three works for 'cello and piano marked for first performance in New York. These were Casella's Sonata in G Minor, Charles Martin Loeffler's "Poème Espagnol" and a Rhapsodie by Emanuel Moor.

Mme. Metcalfe-Casals, with her husband a charming accompanist, sang numbers by Chausson, Fauré, Duparc, Loeffler and Moor. The contralto interpreted with marked intelligence, admirable taste and a devoted, sympathetic touch. She was cordially welcomed and gave several encores.

The three novelties on the program taxed the powers of attention of even a seasoned, distinguished body of listeners. Casella, the least known of the three composers, is a young Italian who has studied at the Paris Conservatoire. The *Adagio* in his 'cello sonata was the most significant movement. Loeffler's "Poème Espagnol" does not employ characteristic Spanish melodies. It is conceived in the modern French style, unusual harmonies occurring frequently. Moor's "Rhapsodie" did not occasion great enthusiasm.

From standpoints of performance, the new works were splendidly done. Mr. Casals played in his customary polished style, and Miss Deyo and Mr. Verd were excellent co-artists. There was great applause for all the participants.

H. B.

Carolyn Beebe Opens Brooklyn Series

Of interest to the large colony of music lovers of the Heights section of Brooklyn was the beginning on Jan. 19 of the morning musicales by Carolyn Beebe. Given at the residence of Mrs. Otto Goetze, 60 Remsen Street, the pro-

gram of the distinguished pianist contained varied works. Louis Shenk, baritone, accompanied by Stuart Ross, sang ably, his own "A Song of the Cruise" being repeated.

G. C. T.

FLORENCE FERRELL SENDS VOICE OVER 'PHONE TO PACIFIC



Florence Ferrell, Well-Known Concert Soprano

Florence Ferrell is said to have been the first singer in America to sing over the long distance telephone from the East to the Far West. It was on the night of April 11, 1916, that the Brockton (Mass.) Chamber of Commerce held its annual banquet and the telephone company had arranged for each of the guests to have a telephone receiver at his plate and to hear conversation and music from San Francisco. Florence Ferrell was invited to sing the "Star-

OFFER MORE KENTUCKY "LONESOME TUNES"

Lorraine Wyman and Brockway Present Second Program of Quaint Songs

Lorraine Wyman and Howard Brockway gave a second recital of the Kentucky "Lonesome Tunes" at the Little Theatre, New York, last Sunday evening, introducing several more of the folk songs that they gathered in the Kentucky mountains.

The charming explanatory remarks of Miss Wyman and Mr. Brockway, coupled with the singer's delightful, naïve interpretations, and the pianist's skillful, original accompaniments, served to add a wealth of color and romance to these refreshing bits of balladry.

There was just an even dozen of the "Lonesome Tunes" for Miss Wyman that

ranged from "The Little Mohee," "Loving Nancy," "Barbara Allen" and "A Bedtime Song" to chivalric ballads such as "Lord Batesman," "William Hall," "John Riley," "The Lady and the Glove" and "Sweet William and Lady Margery," and such naïve tunes as "Little Sparrow," "Six Kings' Daughters" and "The Ground Hog."

Besides the Kentucky ballads, Miss Wyman sang four eighteenth century French songs, "La Fille de l'Ermite," "Le Roi Dagobert," "Le Jardinier Indifférent" and "Le Cycle du Vin." These she did in her characteristic charming manner.

Little anecdotes of the Kentucky folk and imitations of their singing of the tunes, cleverly done by both artists, kept a large gathering amused and interested every moment of the evening. In a simple, unaffected way Miss Wyman and Mr. Brockway presented their valuable contributions to American folk music.

H. B.

Boston-National Company Gives Memorable "Faust" in Grand Rapids

GRAND RAPIDS, MICH., Jan. 27.—The Boston-National Grand Opera Company presented the most brilliant production of "Faust" ever given in Grand Rapids. Maggie Teyte, as *Marguerite*, was perfect in her artistry. Her voice was flawless. José Mardones, as *Mephisto*, musically and histrionically, made the character memorable to this city. The orchestra, under Fulgenzio Guerreri, brought out the full value of the score.

E. H.

Francis Rogers Gives Three Recitals in Five Days

Francis Rogers, the baritone, assisted by Bruno Huhn, the composer, gave a song recital at the Music Settlement, New York, on Saturday evening, Jan. 20. Two days later Mr. Rogers gave another recital at Miss Spence's School, New York. On Jan. 25 he sang for the Musical Club in Westfield, N. J., offering precisely the same program that he sang at the Harvard Club of New York on Jan. 7.

FRIEDA HEMPEL

Soprano: Metropolitan Opera Company CAPTIVATES NEW YORK AGAIN

"FRIEDA HEMPEL, ALONE OF CAST, POSSESSES THE 'MOZART STYLE.'" —H. E. KREHBIEL, Jan. 25, 1917.

Great Artistry in "The Marriage of Figaro"

"MISS HEMPEL WAS IN MANY RESPECTS THE MOST SATISFYING MEMBER OF THE CAST. SHE SEEMS NATURALLY FITTED FOR HUMOROUS PARTS AND, AS IN 'MARTA,' SHE ACQUITTED HERSELF CHARMINGLY."

New York Herald, Jan. 25, 1917.

"ALL THAT CAN BE CALLED A SURVIVAL OF THE MOZART STYLE WAS SUMMED UP IN THE PERFORMANCE OF FRIEDA HEMPEL. SHE ALONE KNEW EQUALLY WELL HOW TO ACT HER PART, SING HER AIRS AND SPEAK HER RECITATIVES."

New York Tribune, Jan. 25, 1917.

"STELLAR HONORS WENT TO FRIEDA HEMPEL WHO IMPERSONATED SUSANNA."

New York American, Jan. 25, 1917.

"MISS HEMPEL HAS THE VOICE, THE ART AND MUCH OF THE BEAUTY OF STYLE THE WORK DEMANDS."

New York Times, Jan. 25, 1917

"MISS HEMPEL WAS DELIGHTFULLY VIVACIOUS."

New York Sun, Jan. 25, 1917

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YSAYE RETURNS IN BILTMORE CONCERT

**His Program Within a Program—
Barrientos, Jean Cooper and
Gruppe Win Favor**

A program within a program was the innovation that marked the Biltmore Morning Musicae of Jan. 26, which reintroduced Eugen Ysaye and Maria Barrientos to New York. It was the eminent violinist who, returning after a couple of seasons' absence, made his vehicle a miniature recital set apart from the remainder of the program.

Mr. Ysaye began the concert with the Mozart D Major Sonata. From the roughness of tone and blurred technique evidenced sometimes in the *Allegro con Spirito* one feared that the veteran violinist might have passed beyond the point where his performances would longer gratify his well-wishers in America, but the rest of the recital found him in the same form in which he had been heard on his last tour. He did some lovely playing in the Geminiani D Minor Sonata and in his own muted "Rêve d'enfant," while the Chopin E Minor Valse revealed a few technical

flaws such as had been noted in the Mozart Allegro. In Maurice Dambois the violinist brought forward an accompanist of high merit.

Mme. Barrientos contributed beautiful singing that showed an advance over her work which made her a sensation last season. While one might not consider her "Deh vieni non tardar" ideal Mozart singing, the tonal beauty was ravishing, as it was in her facile "Charmant Oiseau," taken at a somewhat moderated tempo. Encores followed both the latter and her brilliant "Caro Nome," in which her coloratura agility was matched by her beauty of tone. L. T. Gruenberg was her capable accompanist.

We trust we will not be thought disrespectful to fame if we say that we enjoyed the singing of Jean Cooper quite as much as anything on the program. The charming contralto's luscious voice, warmth of expression and clear enunciation were disclosed in "The Star" by Rogers, "June" by Rummel, "Deep River" arranged by Burleigh and an encore. Emil J. Polak accompanied her. Paulo Gruppe, the gifted young cellist, also won much appreciation from an audience which included Anna Pavlova, Mary Garden and Charles Dalmorès.

K. S. C.

IOWA CHORUS GIVES "MESSIAH"

**Mason City Society Sings Work Nobly—
San Carlo Troupe Appears**

MASON CITY, Iowa, Jan. 20.—A step far in advance musically was taken in Mason City when the Philharmonic Society of 100 voices gave a fine performance of Handel's "Messiah" before an audience of more than one thousand persons at the Cecil Theater on the evening of Jan. 3. Most of the credit for a performance of unusual merit rests with Prof. E. A. Patchen, as director. The chorus sang exceptionally well. The orchestra of the Grinnell School of Music assisted the society. The talented soloists were Helen Axe Brown-Stephens, soprano; Harriet Jane MacConnell, contralto; M. J. Brines, tenor; Edward Clarke, basso, all of Chicago. Bertha Bergren-Patchen did effective work at the piano.

On the evening of Jan. 18 the San Carlo Opera Company gave a most excellent production of Verdi's "Aida" before a crowded house at the Cecil Theater in Mason City, under the auspices of the Philharmonic Society. Mary Kaestner as *Aida* displayed a beautiful soprano voice of great power, well under control. Her vocal art, combined with her great histrionic ability, explain the very evident favor with which her efforts were received by the audience. All the artists were effective in their roles, both vocally and histrionically.

Give Concert of Old Songs in Albany to Aid Infant Welfare Station

ALBANY, N. Y., Jan. 26.—An old-song concert was given last night in the auditorium of the State Educational Building for the benefit of the Infant Welfare Station, with Mrs. Charles S. Whitman heading the list of patronesses. A male quartet comprising L. Le Roy Pickett, James S. Shattuck, Thomas Clark and A. McKenzie Mattocks, sang "My Old Kentucky Home" and "Tenting on the Old Camp Ground." Mrs. Horatio S. Bellows and Verna Fowler sang "Then You'll Remember Me." Solos were given as follows: "Killarney" and "Mary," Rev. George Dugan; "The Last Rose of Summer" and "Comin' Through the Rye," Verna Fowler; "Love's Old Sweet Song" and "The Lost Chord," L. Le Roy Pickett; "On the Banks of the Allan Water" and "Sally in Our Alley," Rev. Alexander H. Abbott; "Robin Adair" and "Long, Long Ago," Mrs. Horatio S. Bellows; "Drink to Me with Thine Eyes"

and "All Through the Night," James S. Shattuck; "Mary Argyle," A. Mackenzie Mattocks. Esther D. Kenneston and Lydia F. Stevens were accompanists.

H.

GIVE PLAINFIELD RECITALS

**Anna Case Pays Visit to Former Home—
Hofmann Heard**

PLAINFIELD, N. J., Jan. 24.—Few singers have aroused such intense local interest as attended the appearance of Anna Case, the Metropolitan Opera soprano, who gave a recital in the Plainfield High School last Thursday evening. Undoubtedly the fact that Miss Case formerly lived in this city helped to stimulate curiosity. Miss Case fulfilled the expectations of her most ardent supporters. Probably she was inspired by her audience even as she inspired the huge gathering. Her lovely voice, true and powerful, her excellent enunciation of no fewer than five languages and her artistic style brought her success from the very outset. Noteworthy accompaniments were played by Charles Gilbert Spross.

Josef Hofmann's recital at the High School last night created a genuine furore. He played an all-Chopin program consummately.

"New England Women" of Albany Indorse Music Credits in School

ALBANY, N. Y., Jan. 28.—The Albany Colony, National Society of New England Women, Friday afternoon adopted resolutions favoring the plan of having music introduced into the public schools and credits given for music study outside of school hours. Ermina L. Perry, president of the Albany Music Teachers' Association, addressed the meeting on the subject.

H.

Turner-Maley Songs Given in Far-Distant Lands

Songs by Florence Turner-Maley are being heard in such distant places as Madras, India; San Juan, Porto Rico, and Tula Rosa, New Mexico, according to recent programs received by the composer. In New York specimens from her pen have been placed on several recent programs. George Hamlin, the tenor, sang "The Fields of Ballyclare" and "I'll Follow You" at his recital in the Plaza on Jan. 26 for the benefit of the Ogontz Free Kindergarten. At a musical given in the residence of Mrs. James

A. Lynch on Jan. 28, Mrs. Turner-Maley gave her cycle, "Just for Children," accompanying herself at the piano. Other hearings of the composer's songs were given by Alma Beck, in the Artist Series of Cincinnati; Earle Tucker, Newark, N. J.; Joseph Mathieu, Great Northern Hotel, New York; Louise Mertens, Staten Island, N. Y.

Modern Music Society Gives Program at Criterion Studios, New York

A musicae was given by the Modern Music Society of New York on Friday, Jan. 26, at the Criterion Studios, Carnegie Hall. The performers were: Rudolph Bauerkeller, violin; Sandor Harmati, violin; Bruno Rennert, viola; Franz Listemann, cello; Leland Hall, piano. The program read as follows: Dvorak, "Dumky" Trio, Op. 90; Sinding, Serenade for two violins and piano; César Franck, Quintet for piano, two violins, viola and cello.

Grace Kerns, the soprano soloist of St. Bartholomew's Church, New York, has been engaged for Montreal, Canada, on Feb. 15, for a performance of the Brahms "Requiem."

Heinrich Gebhard, pianist, and Irma Seydel, violinist of Boston, gave a joint recital in Lawrence, Mass., recently.

OSCAR SEAGLE ON TOUR

Noted Baritone Leaves for South to Fill Many Engagements

Immediately after his appearance with the Schola Cantorum on Jan. 31 at Carnegie Hall, Oscar Seagle, the noted baritone, left New York for Farmville, Va., where he appeared in recital on Feb. 2.

After engagements in Peoria, Ill., the 6th, and Minneapolis, the 8th, Mr. Seagle leaves for his home town, Chattanooga, Tenn., where his recital is scheduled for Feb. 12. Engagements in Selma, Ala., the 13th, and Memphis, Tenn., the 15th, are followed by Denton, Tex., where he appears two days later, closing his Southern tour with recitals in Shawnee, Feb. 20, and Amarillo, Tex., Feb. 22. On Feb. 28 Mr. Seagle appears, the second time this season, in Philadelphia.

In March, with the exception of a few engagements, the baritone will devote his time exclusively to teaching. His tour in April will take him through New York State, Illinois, Minnesota, Arkansas (Festival, Little Rock, April 23), Louisiana and Missouri (May Festival, Kansas City), Ohio and Pennsylvania.

Anita Rio sang this week as soloist with the Kneisel Quartet at Lancaster, Pa.

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"James Goddard and his glorious voice were present as 'Hunding.'" — Chicago Evening American.

"James Goddard, who has been called the highest High Priest ever hired, was an impressive 'Ramfis.'" — Chicago Examiner.

"James Goddard should be an inspiration to singers. Last evening, as 'King Mark,' he disclosed a voice of great power and richness of tone." — Chicago Herald.

"James Goddard has a voice of beautiful quality, ample volume and unusual range, with a fresh, vigorous sound to it that is grateful." — Chicago Evening Post.

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PIANO TECHNIQUE MERELY A GIFT, SAYS MISCHA LEVITZKI

But It Must Be Developed, Adds the Young Pianist, Just as the Gift of Musical Expression Must Be Developed—This Artist a Natural Technician, But His Need for Deeper Technical Knowledge Came as a Revelation to Him.

By HARRIETTE BROWER

ONE of the pianistic sensations of the season has been the playing of Mischa Levitzki. Levitzki appeared suddenly in our midst. Yet he had given his third recital before the season was half over. His first recital won an in-



Mischa Levitzki, the Gifted Young Pianist, Who Has Created One of This Season's Concert Sensations

stant success; each succeeding one increased his hold on the public. Mischa Levitzki is very young to have achieved so much. As I found him in conversation, he is a clear thinker and fluent, ready to share his experiences with the questioner, though he says sometimes, with modesty, "it seems so to me, but perhaps I am rather young to judge."

"I was born in Russia," he relates, "though I am an American citizen, as my father was naturalized here thirty years ago. Eight years of my childhood were spent in Russia and then we came to New York. About a year and a half before we left the other side I had begun to study music."

"Not long after we arrived in America, I was taken to the Institute of Musical Art, and placed under the tuition of Sigismund Stojowski. I also had to attend the public school as well, so that I was never able to practise more than two hours daily—often not more than an hour and a half. I merely mention this because people often imagine I must have practised incessantly in order to have acquired my technique."

"After about four years at the Institute, I went to Berlin, and had the privilege of studying with Ernst Dohnanyi. He is a wonderful master and, above all, such a thorough musician."

"In Berlin I could exchange the routine of school life for lessons with private tutors, and thus gave but two hours daily to school work, leaving all the rest of my time to be devoted to music. Here again I was handicapped in piano study. An injury to my right hand and arm, caused by excessive bicycle riding, prevented me from practising over two hours a day. This was a severe disappointment, when I was so eager to give all my time to music. But I thought music constantly, lived in it, made serious theoretical studies and heard no end of concerts and opera. I am happy to say,

however, that the two following years of my four with Dohnanyi I could use my hand for three hours each day.

"We know there is such a thing as a natural technique, and I suppose that is what I have. I think technique is a gift, just as much as the gift for musical expression. But a gift in either direction must be developed to be of real value.

"With my two great teachers I did very little technical study, as such. For example, I was told to practise scales, but I seldom did so. As my teacher never heard scales at the lesson and as I was able to make a pretty good showing in my pieces, he thought I must have practised them.

"When I went to Dohnanyi he at first gave me smaller things than I had been doing—the 'Kinderszenen' of Schumann and the earliest Sonatas of Beethoven. Some students might have objected to this, but I was very glad to study in such a careful, systematic way. He believes one must have much more technique than the piece requires, so he always gives pieces that do not tax your technical ability to the utmost, so that you may be able more fully to master their meaning and content.

"Dohnanyi allows the student to play the piece entirely through without interruption. He listens carefully, often jotting down faults on a slip of paper, though he generally remembers them. When the piece is finished—not before—he makes the corrections. Finally he plays the piece through from beginning to end. As he is such a master interpreter, this of itself is a great inspiration to the pupil.

"In regard to the technical side, the Hungarian master did not so greatly concern himself. He did not attempt to teach technique outside of compositions. The student must acquire this by himself. My technique advanced rapidly after the first year or two, for I began to play much more difficult music, in fact, I played everything with him.

As a Matter of Course

"Dohnanyi is very particular about clearness of touch, requiring the fingers to be well raised in slow and careful practice. The beginning and finishing of the phrase, its shading and balance are all thought out. I acquired a well developed technique of the fingers; I could do almost anything with them, but I did not know how I did it. Things came so easily to me that I never went deep enough into the subject to know how I accomplished them. I believe many artists—those who have the gift of technique at all events—do not analyze the principles which underlie artistic technique. Perhaps I should say few artists ever do. The gift of technique does not mean the understanding of it; that must be learned through patient study."

"For the past year and a half I have taken my own development in hand, which one must always do sooner or later."

"I feel that I am now solving the technique problem for myself. As I have said, I had never occupied myself much with that side, never thought it necessary to inquire into the principles, so long as I could play the pieces I wanted to play. Over a year ago my need for deeper knowledge came almost as a revelation. As I pondered the technique problem on this certain day, a light seemed to dawn and I then for the first time grasped the principles upon which the whole scheme of piano technique rests. The principles themselves are not new—they have been known for a long time. But it was rather the manner of their application that became the new light to me. It may be only in my own case that the working out will apply; it may not fit others."

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"In one way, it is no secret that I have discovered, yet it is very difficult to put into words; it would be easier to demonstrate it than to describe it. Briefly, it can be said the principle of relaxation plays a very large part; supple, yielding wrists, arms than hang quite free from the body; also the idea of playing easily, with no stiffness or strain anywhere. Of course, these are Dohnanyi's principles, too; he uses them in teaching and playing, as do all great artists. But I have discovered for myself methods of applying these principles; I know now just what I am doing, and why."

"I give much of my practice time—at least half of it—to working up my technique. I found that while I had good finger development, I fell far short in octaves. None of my teachers had given me systematic training in this branch of technique, so I have set myself to master it."

"In watching the performance of the artist one is apt to be deceived as to movement and condition. They often make so little movement with fingers or wrist that to the casual observer these scarcely seem to move at all. When you see Busoni play octaves it seems as though his wrists must be stiff, so quietly are they held. But such cannot be the case, or he would not be able to execute them at all. In short, the public performance of the artist is apt to be very deceptive. He generally plays quietly, with no unnecessary motions; in fact, the greater the artist the more quiet his movements. For instance, my own playing is quite different in public from what it is in the privacy of my own studio. There I play slowly, with well-raised fingers, and large free movements. In public I eliminate much of this and use only the most necessary movements. During study I am not striving for power, but for ease of movement with right conditions; yet I have enough power when I need it. Public playing is the finished product, shorn of everything that savors of the workroom."

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THE ROMANCE OF MUSIC

(Recollections and Impressions of a Noted Music Critic)

Written for "Musical America" by

MAURICE HALPERSON

(Music Critic of the "New-Yorker Staats-Zeitung")

Thirty-ninth Article: My Visit at Bellosuardo, Caruso's Famous Villa (I)

RECOLLECTIONS of "Tosca," which filled my mind the day before I left Rome in July, 1911, were a fitting prelude to my anticipated visit to Cavaradossi—Caruso. On my way to Rome I had stopped at Florence, with the idea of en-

joying in detail the beauty of Caruso's summer home, Villa Bellosuardo, the charms of which had been painted for me in vivid colors. But on that occasion I had not reckoned with the god of the weather. From a sombre sky, the rain poured with a violence and a continuity which promised a second deluge. The celestial flood-gates

simply would not close. Under the circumstances I decided to surprise the celebrated tenor by visiting him in his *buen retiro* on my return journey.

But to return to "Tosca." During the afternoon of the day before I left Rome, I had visited the famous old church of Sant'Andrea della Valle. What attracted me were not so much the art treasures it contained: it was rather the wish to visualize the veritable scene of the first act of Puccini's "Tosca." And in the interest of exact truth I feel compelled to state that the decorative *mise-en-scène* at the Metropolitan, as well as that in other opera houses, is misleading. This is due to the fact that the whole scene, in order to make it conform to canons of theatrical effect, has been simply turned upside-down. It would lead me too far to go into detail—so I merely repeat that the church interior of the first act of *Tosca*, as given at the Metropolitan, in no wise corresponds with the original. We need not worry about it, however!

Later in the afternoon of the same day, I visited the Castel Sant'Angelo. For one thing, I wished to enjoy the wonderful view from the platform of the building. And, in addition, I wanted to indulge in further "Tosca" recollections. I am still at a loss to know just why this desire possessed me. I cannot say that I have a special weakness for Puccini's incarnadine score, with its combination of horrors and its brutal succession of explosive effects. Yet, it is certain that, thinking of the wonderful prelude which Puccini has written for the pathetic and

romantic last act of his opera, I enjoyed the more a sunset in which the glorious variety of colors, shifting from darkest violet to clearest rose, were reflected with infinite radiance by the myriad windows of the Eternal City, and musically accompanied with the chiming of Rome's innumerable church bells. At last the caretaker, as I seemed to tear myself away, politely but firmly insisted that I withdraw. He weakened, however, when I significantly pressed his hand—it was no empty gesture—and finally gave me many interesting details of Puccini's visits to the Castella. For days in succession, the master was the earliest visitor in the morning and, his eyes dreamily fixed on the enchanting landscape, he listened eagerly to the chiming of the bells, the individual voices gradually swelling into a chorus.

Once he had even appeared with a permit allowing him to remain on the platform overnight. Beyond a doubt he found his inspiration for the third act of "Tosca" in this spot. The reminiscences of the caretaker accompanied me on my way to the station and during my trip to Florence. While I drowsed, the chimes of the Roman church bells haunted me and—I wondered again and again whether the caretaker had told me the truth. After all, what would not a caretaker do and say for the sake of a good tip?

On my arrival at Florence I hurried at once to the station from which the train goes to Empoli. The trip is charming, the road running through field and wood. We reached Signa Lastra in about twenty minutes. There we entered an automobile, and a delightful trip, all too short, took us through flower-grown meadows and up the hills to Villa Bellosuardo. They seemed to be plaiting straw wherever we passed. Everywhere women, young and old, sat in the shade of the trees—the summer air was pleasantly, but not excessively, warm—working the fine straw into Florentine hats, the celebrated *pagliette*, with agile fingers.

But here is the Villa! Proudly crowning a noble elevation is an imposing *façade*, in the shape of a splendid colonnade: its many columns gleam with a warm azure tint in the glowing sunlight, and yield in the center to a handsome portal. There is a gardener or someone of the sort working about the handsome grounds. The man is a trifle stout and his powerful neck and arms, bared to the air, show marvelous muscular development. We gaze into a sun-burnt countenance with deep, black eyes—a cry! It is Caruso himself, our host!

Villa Bellosuardo, which the famous

tenor purchased ten years ago for 300,000 lire—a genuine bargain—has been marvelously transformed, according to people who remember it as it was. Not only did Caruso add largely, and in a manner calculated to appeal to the imagination, to the historic old castle, but he also erected, as a counterpart to the original structure, a building of the same dimensions and with corresponding decorative externals on the other side. He then made of the two edifices one imposing ensemble by the erection of the monumental colonnade already mentioned. The buildings, like the colonnade, had the same faint blue gleam, a peculiarity of the valuable hard stone quarried in the vicinity. And in keeping with the colonnade is a magnificent Italian garden, which lies between the two wings of the mansion, confined at the back by a wonderful tree-hedge some seven feet high. With its glorious exotic plants, its picturesque *parterres*, in which flowers are represented in all their variety, its great vases, and poetic nooks and corners, it somehow suggests the plan of the gardens of the Vatican. In the rear of the hedge is a great, open lawn space, with a fine growth of grass, and then begins the park, wonderfully romantic and, though making the impression of having been left to its own free and unhindered development, carefully laid out and maintained. It is rayed with splendid paths, and extends downward along every slope of the hill, the entire great property

being inclosed with a high and massive stone wall.

But let us take a look at the Villa before we lose ourselves in the wilderness of the park. Without and within it impresses us as a domain of refined comfort, the mansion seat of an artist with an experienced eye and a sentient soul. I cannot spare space to describe in detail the individual apartments, which Caruso has furnished with all of a collector's incredible labor and at fabulous expense. I found a great hall, in each of the stories of the building, especially noteworthy. It stretched along the entire breadth of the mansion, from one end to the other end, owing to the wonderful ventilation afforded even during the most caloric summer days by the enormous open windows, made a most cool and agreeable lounging-place. There were, of course, salons, dwelling, dining and billiard-rooms, and more than fifteen bedrooms for the family and their guests. Interesting are the two apartments to the left and right of the great entrance portal in the colonnade. To the right of this entrance is an ideal music-room; spacious, cheerful, artistic and sympathetic, containing a beautiful collection of musical instruments of every kind, from monumental organ-like automatic music-makers to the very smallest of tone-producers. Here Caruso practices—according to his own account—very industriously!

To the left of the entrance a decidedly original panoramic display has been arranged. It is a so-called *presope*, in the form of a theater with curtains, decorations and footlights; a space some twelve or fourteen feet square, which sets off with theatrical effect and in romantic surroundings Caruso's famous, "Collection of Dolls." To be exact, this is no ordinary collection of dolls, but a scientific one, ethnographically correct, and completed with the most painstaking care. The puppets are attired in admirably accurate folk-costumes, covering the various regions of Italy and, with their unique background, offer an interesting study. In reply to my truly American question as to how much this

[Continued on page 33]

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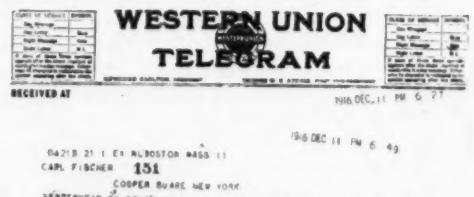
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THE ROMANCE OF MUSIC

[Continued from page 32]

"kindergarten" had cost him, the great tenor said with all the humorous exaggeration of the Italian: *Un occhio della testa*—literally, "an eye out of my head." Or as one might put it, "It cost me one of my eyes"—the price old *Wotan* paid for *Fricka*!

In other rooms are Caruso's valuable

its other vantage points give an enchanting bird's-eye view of a landscape of eternal youth and bewitching beauty. We gaze far out into the open country, the luxuriant fruitfulness of which delights the eyes, while its charm of color grows iridescent under the combined influence of clear air and burning sun. It is the most blessed of the Tuscan valleys through which the historic Arno flows,

the Apennines disappearing in the blue ether. Heavily wooded, these noble mountains form a romantic frame for the softly curving plain, lush with vegetation, a picture varied at every point of the compass. Then, when we consider the practical arrangement of the apartments of the villa, and note the still frequent recurrence of the armorial blazon of the Pucci on their walls, it

dotted with attractive peasant cottages, the homes of tenants whose holdings form part of the great estate. On all larger Italian estates the old established system of land tenure still holds sway, in accordance with which the individual *colono* is given a certain tract of ground to cultivate, and provided with a house for himself and his family. He farms his ground and is entitled to a half share of the net proceeds of his labor. The other half is delivered to the owner. In general this plan works very well. Caruso is the landlord for some twenty-four small tenants, all of whom appeared to be prosperous and contented. Their houses are well kept and their farming



Rear View of Caruso's Villa, "Bellosuardo," Near Florence, Italy. The Tenor's Home Is on the Left. His Agricultural Enterprises Are Carried on in the Building on the Right, the Two Structures Being Connected by an Imposing Colonnade

collections of costly snuff-boxes, rare glass and precious coins. The numismatic collection contains only gold coins. Probably the many gold eagles which Caruso has earned in this country suggested the idea. King Victor Emmanuel III of Italy, as all the world knows, is also a numismatist, and the owner of a collection in which are included coins of silver, copper and other metals. When the King was told of Caruso's collection, he said with a sigh: "Ah, well, if I were Caruso I, too, would collect only gold coins!"

The upper windows of the villa and

although during the hot months this river, famed in song, is by no means an inspiring sight. Its waters have a greyish-yellow tinge and are decidedly shallow. In the spring it is possible that it drives youthfully onward with foaming wave, but now it creeps like some weary wanderer. And yet flowing water of any kind invariably lends life and animation to a landscape.

The lay of the land tends toward gently rounded hills and fruitful valleys, and from Caruso's mansion the eye may travel without interruption to a magnificent scenic picture—the lofty peaks of

is not difficult to imagine with what strained attention the sentinels kept watch over the valley against a surprise attack of the enemy. The Strozzi, hereditary foes of the Pucci, were a wild and warlike clan, who often joined battle with the former owners of the villa, then a real fortress. And in those times (as in these), preparedness was the price of liberty! Yet the old feudal days have passed away, and the erstwhile baronial stronghold has been transformed into the *buen retiro* of a tenor admired, nay, idolized, by the whole world!

The hills surrounding the mansion are

seems to be conducted along rational lines. I admired in particular the wonderful fruit they grow. The grain, too, had attained a fine growth and in the evening hours there were great animation and merrymaking among the farmer-folk. And then, when late in the clear summer nights, the tones of the phonograph are borne from the music-room of Villa Bellosuardo, these simple children of nature enjoy their musical treat to the full and refuse to go to bed. And when Caruso's own voice is projected by a record they nod gleefully one to another.

NEW YORK PHILADELPHIA BROOKLYN

PRAISE the ART of

ARTHUR SHATTUCK PIANIST

NEW YORK RECITAL, Jan'y 8, 1917.

Max Smith, The New York American: A nice, clean technique, a crisp touch, and a musicianship that knows no guile, and scorns all claptrap, are some of the qualities that commend Mr. Shattuck to his auditors.

The Herald: "Technically there is much to admire in Mr. Shattuck's playing. His program contained music by Bach, Liszt and Chopin, all of which he played well."

The Sun: "Mr. Shattuck again demonstrated his claims for serious consideration as an artist. Generally speaking his performance was smoothly sustained, while giving a desirable showing in technical ability and appreciation of style. The Bach toccata was played with some special excellence of understanding and finger work. His performance of the central number in the list, the sonata by Liszt, lacked somewhat in dramatic power, but it contained taste, poetic feeling and much technical virtuosity."

PHILADELPHIA RECITAL, Jan'y 23, 1917

The Press: "Four compositions by Bach at the start of a piano recital is rather more than is offered in the conventional program. But played as they were by the artist yesterday, one might almost have wished for an additional group of the great harmonist's creations. It is not too much to say that there have been few recitals in this city where Bach has received a better interpretation. * * * Mr. Shattuck has marked individuality in his playing; he has been a student of Bach from the beginning, and doubtless of Mozart also, which may account for the perfect cantabile which he possesses, as well as the unerring insight into the harmonic intricacies of Bach which he revealed so well yesterday. The Toccata, arranged by D'Albert, was undeniably the artistic triumph of the afternoon."

The Record: "Shattuck presented some impressive Bach, a fascinatingly masculine and thoroughly musical Chopin group and a brilliant poetic Liszt. He has all the great technique essential to

present-day pianists, a beautiful tone and unusual ability in forming climaxes, which are overwhelming in power, yet always musical and never noisy. He fascinated his audience."

The Inquirer: "His rendering of the varied and interesting programme which he presented showed Mr. Shattuck to be a pianist of more than ordinary distinction and ability. He has the well developed technique which is to be taken for granted in any concert room player and he has more than that; he has intelligence and good taste and a just sense of musical values."



BROOKLYN RECITAL, Jan'y 10, 1917

The Daily Eagle: "Mr. Shattuck is an artist of great intelligence and refinement, with excellent technical equipment and he will be well worth hearing again. It was in his playing of the modern school of music writing that he excelled. In his performance of Debussy's 'Reflets dans l'Eau,' Ravel's 'Jeaux d'Eau' and a charming Scherzo by Rosenblom, there was everything to admire."

Margaret Rice, Secretary

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SASCHA JACOBINOFF, violinist; Howard K. Berry, tenor, and Rudolph Sternberg, baritone, were the assisting soloists at the first concert of the season given by the Treble Clef before a large audience in Horticultural Hall last Wednesday evening. Mr. Jacobinoff renewed the favorable impression which he made here in several former appearances as a violinist of remarkable gifts. He was heard in a delightful presentation of Nardini's seldom heard concerto and other numbers of Kreisler and Sarasate. The chorus, which is now in its thirty-third year, sang splendidly under the masterful direction of Karl Schneider, its principal offering being the first performance of William Lester's interesting cantata "The Tale of the Bell," dedicated to Mr. Schneider and his chorus. That, and other choral works of Schubert, Lang and MacCunn were given excellent interpretations by this well-trained body of singers.

The ballroom of the Bellevue-Stratford Hotel was comfortably filled when Maria Barrientos, the Spanish coloratura soprano of the Metropolitan Opera Company, George Copeland, pianist, and David Hochstein, violinist, were heard as soloists at the fifth in the series of Morning Musicales last Monday. Mme. Barrientos chose airs of Bizet, David and Gounod, and as her principal offering, the "Caro nome" from Verdi's "Rigoletto," all of which she sang in her rather light but beautiful voice of remarkable flexibility. George Copeland made an excellent impression in a group of Debussy compositions, in addition to other exquisite renditions of numbers of Bach, Scarlatti, Chopin and Mendelssohn. David Hochstein won an emphatic success through his thoroughly artistic violin playing. The accompaniments for both were capably performed by Lewis T. Gruenberg.

ORRIN BASTEDO BARITONE



Photo by Bangs

"He has an unusually mellow voice, well placed and under control. Appearing with orchestra, he made a most favorable impression. He sang in French, German, Italian and English."—*Foreign Edition of Musical Courier*.

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Miss Austin charmed her hearers with the display of her wonderful breadth of tone and faultless technic.—*News-Record*, Springfield, Ill., Dec. 5, 1916.

Miss Austin is equipped with sure technic and the Gypsy Airs by Sarasate were given with fire and abandon.—*Daily Times-Journal*, Dubuque, Iowa, Dec. 14, 1916.

Miss Austin's mastery of the violin is remarkable. There is no reserve in her playing. The quality of tone which she produced is rarely equalled. Her interpretations marked her an artist of the highest rank with but few equals upon the platform today.—*Muscatine (Iowa) Journal*, Jan. 2, 1917.

Florence Austin is a master of the violin. She won her audience with the first number and the interest in her work increased as the evening progressed. . . . Her playing will long be remembered with genuine pleasure.—*The Hawkeye*, Burlington, Iowa, Jan. 4, 1917.

She has the real soul of the artist and radiated an atmosphere of beauty and harmony in all of her interpretations.—*Daily Journal*, Quincy, Ill., Jan. 6, 1917.

Address: 168 High St., Carlisle, Pa.

An interesting civic concert under the auspices of the National Musical Bureau was given last Monday evening in Witherspoon Hall. Aside from the soloists employed, the Junior Symphony Orchestra, under the direction of John Curtis, Jr., was heard in the "Rosamunde" Overture of Schubert, Andante from the "Surprise" Symphony of Haydn, "Finlandia" of Sibelius and Elgar's "Pomp and Circumstance," numbers which, with the exception of the Haydn composition, proved somewhat too difficult and pretentious for an organization composed of players of limited ability. The highly pleasing soloists included Adele Katz, a pianist of more than ordinary distinction and ability; Nicholas Garagusi, a violinist possessing a pure, sympathetic tone and a technique of admirable proficiency, and Blanche W. Hubbard, a talented harpist.

Appearing for the first time here in recital, Arthur Shattuck, a pianist of exceptional ability, received the merited applause of an appreciative audience in Witherspoon Hall last Tuesday afternoon. An exacting program of music by Bach, Chopin, Debussy, Liszt, Ravel and Rosenblom was played in such a brilliant and convincing manner as to give keen enjoyment.

The Rich Quartet, composed of Thaddeus Rich, Hedda Van den Beemt, Alfred Lorenz and Hans Kindler, was heard in the second concert of its series in Witherspoon Hall last Wednesday evening. An unusually attractive program revealed quartets of Haydn in E Flat and Arensky in A Minor which these excellent musicians played with such even, balanced beauty of tone and with such splendid interpretation and finish as to merit the enthusiastic applause accorded them by the good sized audience. The Svendsen Octet in A Major, in which Mr. Rich and his associates were joined by the Schmidt Quartet, the artists being Emil Schmidt, Louis Angeloty, Emil Hahl and William Schmidt, was also given an effective interpretation.

Witherspoon Hall was well filled when Herman Sandby, former first 'cellist of the Philadelphia Orchestra, gave his first recital of the season there last Thursday evening. The program contained many novelties, several of which were offered here for the first time. Opening with a sonata by Sigismund Stojowski, with the composer at the piano, followed by several groups of highly interesting numbers, Mr. Sandby again revealed his fine musicianship and tone of singing sweetness to the delight of his appreciative listeners. He was further assisted by Ethel Lewis and Abraham Siegel, two of his most gifted pupils, and Lewis T. Gruenberg, who rendered sympathetic accompaniments in place of Ethel Cave Cole, who was indisposed.

Adelina P. Noar gave a musicale in her studio last Wednesday afternoon. She was heard in a series of French, German and English songs which she sang most effectively. She was assisted by Elizabeth Gallagher, harpist, and Stanley Muschamp at the piano.

The orchestra of the West Philadelphia Symphony Society, under the efficient direction of J. W. F. Leman, gave a splendid concert in the Mediator Auditorium last Tuesday evening. The orchestral numbers, which were played with admirable precision, included Haydn's "Military" Symphony, the "Masque Ball" Suite of Bendix and Romance of Tschaikowsky. Mary Josephyne Camerford, contralto, and Robert Armbruster, pianist, were the much enjoyed soloists. M. B. SWAAB.

His Visit a Great Inspiration!

To the Editor of MUSICAL AMERICA:

At the meeting of the Board of the Musical Art Club last Saturday resolutions were passed thanking Mr. John C. Freund for coming to us and making Music Boosters' Week such a success. Mr. Freund's visit was a great inspiration. It has indeed been a splendid thing for us; not only has the club membership been enlarged, but the actual value of the club to the community has been emphasized and appreciated, thanks to Mr. Freund. Our best wishes go with him always.

Sincerely yours,
ELLA ISABEL HYAMS,
President of the Musical Art Club.

Charleston, S. C., Jan. 20, 1917.

At a musicale given by Mr. and Mrs. Reginald de Koven at their home in New York on Jan. 24, Mme. Wagniere-Horton, composer and pianist, was introduced. She played several of her compositions before a notable gathering. Other soloists were Mme. Nina Varesa, soprano, who played her own accompaniments on the lute; Thadeus de Wronski, Polish baritone, who sang French songs by Raoul Laparra, with the composer at the piano and Rosalie Miller, soprano.

GRAVEURE IN DÉBUT AT NATION'S CAPITAL

Beatrice Harrison Aids—Elena Gerhardt and Zimbalist in Recital

WASHINGTON, D. C., Jan. 27.—For the sixth concert of the Ten Star series, this week, T. Arthur Smith presented Louis Graveure, baritone, and Beatrice Harrison, 'cellist. This was Mr. Graveure's initial bow to Washington, and he won his audience at once, being compelled to repeat several of his songs as well as add a number of extras. His voice is full of richness and he possesses unusual poise. Miss Harrison displayed a sound technique, a round tone and a finish which brought forth spontaneous applause from the audience. Frank Bibb was an excellent accompanist for the two artists.

For two hours and a half Elena Gerhardt, soprano, and Efrem Zimbalist, violinist, thrilled a large audience in a joint recital given this week under the management of Mrs. Wilson Greene. Mr. Zimbalist was at his best. Miss Gerhardt was charming in her delicate and artistic interpretations. Both artists were generous with encores.

Assisted by Thamzine Cox, Harrisburg, Pa., soprano, the Friday Morning Music Club chorus, under Heinrich Ham-

mer, gave an artistic concert last week. The chorus numbers were all by American composers, Parker, Cadman and Hadley. The solos of the Hadley cantata "The Nightingale and the Rose" were sung by Mrs. Cox, who also presented a group. Mrs. Ralph Barnard was delightful in a group of English songs.

The two chamber music concerts recently presented under the management of Mrs. George P. Eustis gave serious music-lovers the opportunity of enjoying ensemble music of the highest order. The first concert was offered by the Boston Quartet, consisting of Sylvain Noack, violin; Emil Féris, viola; Otto Roth, second violin, and Alwyn Schroeder, 'cello, with Mrs. Eustis at the piano. The second was a 'cello and piano recital by Mr. Schroeder and Mrs. Eustis. The proceeds of these concerts are being devoted to local charities. W. H.

Daisy Connell of Syracuse Sings Before Utica Männerchor

UTICA, N. Y., Jan. 21.—Daisy Connell, coloratura soprano, soloist in the First Baptist Church of Syracuse, was heard Monday in recital with the Utica Männerchor Society. Miss Connell was in excellent voice, and sang with fine spirit and much dramatic expression. She was enthusiastically encored. The Männerchor is the oldest singing society in this section of the State, having been organized fifty-two years ago this month, and is the only one which owns its own building. The director, N. Zarth, has been a member of the society since 1869 and director almost continuously since 1872.

FLORENCE OTIS SOPRANO

Soloist Orpheus Club of Springfield at Holyoke, Mass., on Jan. 17

(Return Engagement)

Holyoke Daily Transcript, Jan. 18: "Florence Anderson Otis immediately won the admiration of her audience by her charming personality and sweet voice. Miss Otis has the freshness of youth and she produces most beautiful sweet notes. Everyone enjoyed the young artist's singing and she was applauded many times, to which she responded most cordially."

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ONE GREAT COMPOSER OUR NEED IN AMERICA, URGES DELAMARTER

Chicago Musician Declares This Will Remove Intolerance as to Newcomers

Chicago, Jan. 28, 1917.

"THE American public is intolerant of new composers, unless they bear a foreign label. Stravinsky and Rimsky-Korsakoff can break through into a kind of popularity in this country, but an American composer would find that difficult. Our musical public is tied down by tradition. Its standards are not flexible. It refuses to recognize standards different from those to which it is accustomed, established for it by the Theodore Thomas and other great orchestras. We need one great American composer big enough to break through, to be universally recognized, and then the path of all American composers who come after him will be smoothed."

This is the situation confronting the American composer, as seen by Eric Delamarter, Chicago musician, composer and critic. It is a matter of willingness to give new music a chance.

"In France a new composer is hailed immediately, for the French are quick to recognize genius and to acclaim it. They may even be said to go to extremes in their eagerness to show appreciation of a new composer. What chance would a d'Indy have in this country to attain the popularity he reached in France? Even though the French sometimes applaud a composer whose work cannot stand the test, their quick appreciation of genius gives the true artist a chance such as he cannot now get in this country. Unless the next generation is educated into tolerance of new musical ideas, the generation following will not be quick to acclaim new geniuses. The present generation is largely in a rut." "What about the American composer of to-day?" I asked.

"Two things are necessary to a composer—imagination and the sensitiveness to express it, which I group together under the term 'fantasy,' and the technique itself. Technique without fantasy is nothing; fantasy without technique is little better. MacDowell is probably the greatest composer we have yet produced, but he lacked technique. Kreisler and Casals are examples of men who have both fantasy and the technique to express it. We have many dry-as-dust composers who have mastered their technique, but write without inspiration. And we have a few who have fantasy without technical ability. There are very few who combine the two."

"Can I name some who combine both? Judgments on young composers are apt to be deceptive. I might name some who would not live up to their present promise. But I think I may safely name Leo



Photo by Matzene

Eric Delamarter, Gifted Chicago Composer and Critic

Sowerby, among the younger musicians, as a composer of tremendous promise. He has a wealth of fantasy and a facile technique to express it."

"What about the composers who are going back to Indian themes as the basis for their music? Is it not really false art, harking back to primitive, undeveloped and therefore barbarous music?"

"I don't think it much matters where one gets his inspiration, whether from Indian tribal melodies, negro plantation themes or English folk-songs. If it is sincere art, its origin matters little. The future of American composition will not be dark if one composer breaks through or if the public is educated to the point where it will afford a real hearing to new art."

FARNSWORTH WRIGHT.

Arbuckle Institute Choral Club Presents Interesting Program

Chorus work of an excellent character was heard at the first concert of the second season of the Arbuckle Institute Choral Club, Jan. 17, at the Institute in Brooklyn. Under the effective guidance of Bruno Huhn were heard Elgar's "Spanish Serenade," Pinsuti's "The Sea Hath Its Pearls," "The Keel Row," Burleigh's "Father Abraham," Frank J. Smith's arrangement of "Massa's in the Cold, Cold Ground" and Warner's "Wake, Miss Lindy," the last three numbers in a group of Southern songs. Barnby's arrangement of "March of the Men of Harlech" and Larkin's arranged "All Through the Night" were inspiring, and in the latter Marie Morrissey, the distinguished contralto, called forth much applause. As assisting artist she likewise gave the "Samson et Dalila" aria, Colebridge-Taylor's "Life and Death," Spross's "Lorraine, Lorraine, Lorée" and "Pirate Dreams," by Huerter. Aided

by a rich, colorful voice Mrs. Morrisey's interpretations were of extraordinary charm. Assisting also by the welcome addition of harp solos by Debussy, Haselmans, Zabel and Dizi, Salvatore De Stefano won hearty approval.

G. C. T.

PHIOMELA LADIES' GLEE CLUB SCORES SUCCESS

Brooklyn Organization Receives Notable Assistance from Percy Hemus as Soloist

The Philomela Ladies' Glee Club made its appearance Jan. 18 in the music hall of the Brooklyn Academy of Music. The club had the assistance of Percy Hemus, baritone; Alice McNeil, organist, and Abraham Tolchinsky and Gordon Kahn, violinists. Under the leadership of Etta Hamilton Morris this club has become recognized as a musical force in Brooklyn.

The opening number, "Hail, Ye Tyme of Holie-dayes," by Gena Branscombe, made very effective use of the organ and chimes. The following selection, "Sleep Babe Divine," arranged from an old French Noël by Victor Harris and sung *a capella*, was beautifully done. Two brilliant numbers, "Norwegian Sledding Song," by Delibes, and "Anitra's Dance," arranged from the Grieg suite, showed precision of attack and smoothness of phrasing. Elgar's "Snow," with its obligato for two violins, was redemande by the enthusiastic audience.

The climax of the choral work was "Blest Pair of Sirens," by Bruno Huhn, with organ and piano. The remarkable volume of unforced tone from such a small body of singers made a thrilling finale. Lulu Bodani-Alexander, the club accompanist, furnished excellent support to the singers.

It would be difficult to find an artist superior to Mr. Hemus in the field he has made his own. His voice is of beautiful quality and his singing in English faultless. His program ranged from Handel's "Where'er You Walk," sung with scholarly phrasing, to the gruesome "Boots" of John Philip Sousa, delivered with dramatic intensity. The encore to this group was Cadman's "The Land of the Sky Blue Water." In his second group Robert Terry's "Southern Lullaby" was sung with such lovely *pianissimo* and charming tenderness that the audience insisted upon its repetition. "Danny Deever" was exceptionally well done, and Mr. Hemus responded to the prolonged applause with "A Sailor's Life," an old English song, which brought another encore. Gladys Craven was his efficient accompanist.

G. C. T.

Community Chorus Aids Music School Settlement in Benefit

A festival concert will be given by the orchestras, ensembles and soloists of the Music School Settlement, New York, Arthur Farwell, director, assisted by the New York Community Chorus, Harry Barnhart, conductor, at Carnegie Hall, Friday evening, Feb. 16. The receipts of the concert will make it possible for hundreds of children, not only from the East Side, but from everywhere in Greater New York, to have the best musical instruction at prices within their reach, and which otherwise they could not get at all.

Sorrentino's Italian Songs and Arias Stir a Passaic Audience

PASSAIC, N. J., Jan. 22.—Umberto Sorrentino, the Italian tenor, scored heavily in a concert at Smith Academy last evening, this being his third appearance in this city. Mr. Sorrentino won warm favor for his singing of Tosti's "Ideale," the familiar "Tosca" aria from the last act, "La donna è mobile" from "Rigoletto" and Crescenzio's "Tarantella Sincera." After the "Tosca" aria he was recalled a number of times and sang the "Vesti la giubba" aria from "Pagliacci," for which he received an ovation, being obliged to repeat it. His accompaniments were well played by George Roberts.

FUTURE DIVA SAVES UP HER PENNIES TO BE A SUBSCRIBER



A Prima Donna of To-morrow: Renée Reiss, Daughter of the Metropolitan Tenor, as "Lischen" in an Offenbach Operetta

While MUSICAL AMERICA has many friends among the great ones of music to-day, it does not prize their friendship a whit more highly than that of its very young readers—some of whom are doubtless to be among the great ones of tomorrow. Frequently we are unaware of the good will of our little friends until they write and tell us about it, as did Renée Reiss the other day. Here follows Renée's letter:

"My Dear MUSICAL AMERICA:

"Although I am only a little girl of ten, I am very much interested in your paper. Every time it comes I wait impatiently until papa has finished reading it. But I would like to have my own copy and as I have just saved \$3, I send it to you as my subscription."

"But maybe you would like to know who I am. I am the daughter of Mr. Albert Reiss of the Metropolitan Opera House. I have already sung myself for charity in a little Offenbach operetta called 'Fritzchen und Lischen,' and am including my photograph in the rôle of *Lischen*.

"Sincerely yours,
"RENÉE REISS."

Mrs. Beatrice Hubbell-Plummer, who is well known on the California coast for her compositions for children, will give her first New York recital of songs and verses for children at the Princess Theater on Saturday morning, Feb. 10.

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WHEN GRAND OPERA WAS IN ITS INFANCY

Mr. Halperson Gives First Lecture in Series with Musical Artists as Assistants

Before an audience which included many notables of New York musical, journalistic and fashionable life, Maurice Halperson, music critic of the *New Yorker Staats-Zeitung* and special contributor to MUSICAL AMERICA, delivered the first of a series of twelve lectures on "The History of the Opera," in the music auditorium of the College of Music on Tuesday evening of last week. Aside from the interest attracted by the remarkably comprehensive character of Mr. Halperson's series, which will embrace the entire range of the art, from its inception in the sixteenth century in Italy, a lively and sympathetic curiosity was aroused by the fact that it was the début appearance, as a lecturer in English, of the distinguished authority whose lectures and papers in German, French and Italian have become so well known to the public of two continents.

Mr. Halperson, each of whose discourses will be illustrated by eminent musicians, both vocal and instrumental, had the assistance in his initial lecture of Mme. Lillian Eubank, contralto of the

Aborn Opera Company and late of the Metropolitan Opera House, and of Fred Jacobi, the assistant conductor of the Metropolitan Opera House, at the piano. Mme. Eubank was heard in selections from several old Italian operas, cited by Mr. Halperson as examples of the very earliest operatic art in embryo that is now extant, especially in the famed *lamento*, "Lasciatemi morire" from "Arianna," of Monteverdi. Her offerings were warmly applauded, as was Mr. Halperson's brief but brilliant treatment of the theme of his opening lecture.

At the outset of his talk, Mr. Halperson made it clear that his series would trace in chronological sequence the developments and events that have shaped the glorious history of opera. His would not be the detached and fragmentary anecdotes and "stories of the opera" with which the public has long been regaled, but would be a careful and systematic review of the evolution of the art through four centuries that have brought it to its present exalted standard. He somewhat surprised his hearers with the information that a standard literary work treating this great subject did not exist and that research invariably led to valuable monographs or to one of the standard histories of music, which, of course, treated the opera but incidentally and episodically.

Beginning with the first departures from the polyphonic style that was the letter and the spirit of Italian musical law of the mid-sixteenth century, Mr. Halperson traced the dawning art to the scoring of the two and three-part arias. He told of the meetings of the musical reformers at the Florentine palace of Count Bardi, a patron of the arts of the period. He dwelt upon the slow but sure victories scored over established lyric conventions, and took his hearers in fancy to the brilliant intellectual life of Venice, where the ideas and principles given birth on the banks of the Arno were developed to fruition under the genius of Claudio Monteverdi. There, in succession, his operas, "Arianna," "Il Ritorno d'Ulisse in Patria" and "L'Incoronazione di Poppea," led the way for the magnificent train of works that was to establish Italy as the home of opera for all time. The latter work, he pointed out, marked the departure from the time-honored practice of basing opera and dramatic plots upon Biblical and Greek mythological themes and introduced for the first time a live character of history. He told of the building of the first opera house at Venice—the Teatro di San Cassiano, for which Monteverdi was commissioned by his ennobled and wealthy patrons to write operas, and of the brilliant audiences that assembled in that early theater, audiences from which the resplendent robes and regalia of the Doges and the many functionaries of the Dogal court shone forth.

He touched upon the many factors and elements which contributed to the ensemble of grand opera—the music, the libretto, the scene-painting, costuming and lighting—and in a comparison of the lighting of the pioneer operas of Italy's stage, he told of the pathetically crude arrangement of candles whereby a dim radiance, but little better than obscurity, was afforded the eager "opera-goers" of four centuries ago. He mentioned a screen of twelve candles placed on either side of the proscenium for the première of a Monteverdi ballet in Venice and recounted the "bewilderment" of the Venetians at the "lighting effect" thus secured.

From Venice to Vienna, he explained, was but a step for the progressing art, owing to the close political and ecclesiastical relations that then existed between the Republic and the Empire of the Hapsburgs, one of whose Princes, Emperor Leopold I, lent his unequivocal

support to the new divertissement. And so the Viennese received and heartily endorsed that which the Venetians had acclaimed, and to Munich, to Leipsic, to Dresden, to Hanover, to Berlin and finally to Paris and London, the art of opera spread and flowered in each of those great centers. He touched upon the relation between the opera and the oratorio in those times, and told of the occasions, during Lent and on certain holy festival days, when the latter would be sung, but in such a florid garb as to present but a thin disguise for the former.

The English delivery of the lecturer proved to be most excellent. His diction was exemplary and his words throughout the period of his all too brief discourse were clearly comprehensible. He was enthusiastically congratulated at its close upon the success of his first English lecture.

He scored a laugh when, in speaking of his earnest effort to master English, he reminded his audience of the faithful trombonist, who responded to a complaining conductor: "I blow so nice into the trombone, and it comes out so awful!" H. C. P.

ORGANIZE SUB-CHAPTERS OF A. G. O. IN CALIFORNIA

Organists Hold Four Days' Session in San Diego—Give Daily Recitals on Exposition Organ

SAN DIEGO, CAL., Jan. 20.—The American Guild of Organists held a four days' session here this week, the underlying purpose of the event being to form a sub-chapter in San Diego. The meeting was begun with a reception in the home of John D. Spreckels in Coronado. Daily recitals on the Exposition organ were given by members of the guild. These recitals will be continued for about ten days.

A sub-chapter of the Southern California chapter of the A. G. O. was formed at the meeting held in the home of Dr. Humphrey J. Stewart, according to an announcement by Percy Shaul-Hallett of Pasadena, dean of the chapter. Mr. Hallett has appointed Dr. Stewart, who is official organist at the Exposition, as sub-dean of the new organization, and Alfred Conant, organist of the Christian Science Church, as secretary, both appointments being *pro tem*. As soon as the formation of the sub-chapter is approved by the national officers of the guild, the local members will elect their own officers.

Organists attending the San Diego meeting were Percy Shaul-Hallett, Ruth Shaffner, Mrs. E. R. Smith, Vernon Howell, Carolyn Kelles, Duncan Merritt, Stanley Williams, Harold Gleason, Roland Diggle and Charles Demorest.

W. F. R.

New Nashville Society Formed to Guarantee Artists' Recitals

NASHVILLE, TENN., Jan. 20.—What promises to be one of the most potent factors in Nashville's musical life is the recently incorporated Nashville Society of Fine Arts, organized for the purpose of centralizing efforts toward the promotion of all branches of art, particularly in the matter of negotiations and guarantees for artists' recitals, not only in Nashville but in other places throughout the South. Garland Cooper is business manager of the organization and Mrs. M. C. McGannon president, while the board of directors consists of Mmes. W. C. Hoffman, Leslie Warner, Thomas H. Malone, Jr.; Frank Carl Stahlman and M. S. Lebeck. Guarantees have been made by the society for the appearance here this winter of Fritz Kreisler, Diaghileff's Ballet Russe, May Peterson and Paul Reimers, Julia Culp and assisting artists and Ernest Schelling.

E. E.

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SYMPHONY SERIES IN CONCORD, N. H., OPENED

Conductor Blaisdell and His Players Hold the Gratified Attention of a Large Audience

CONCORD, N. H., Jan. 16.—The first local symphony concert of the season was given in Phoenix Hall Tuesday evening. Carlyle W. Blaisdell, who last year revived this symphony series, must have been deeply gratified by the appreciative attitude displayed by the audience on this latest occasion.

The gathering, which crowded the auditorium to the doors, listened intently to the program, which was made up of Mozart's "Magic Flute" Overture, a tone-poem, "Perle des Jardin," by Wiegand; "Dance of the Hours," from "Gioconda"; the aria, "Che Faro," of Gluck (sung by Irma Phillips, contralto), Strauss's "Morgenblätter" Waltz, the Intermezzo from Goldmark's "Rustic Wedding" Symphony, two movements from Haydn's Second Symphony, a group of songs by Rogers, Van Rennes and Homer, a fantasia on "Tannhäuser" and Edward German's "Henry VIII" Dances.

The orchestra's accuracy, carefully graded dynamics and exuberant spirit evoked vehement applause. Miss Phillips's singing also brought forth warm demonstrations of approval. Concord music-lovers are looking forward eagerly to the next concert by this orchestra.

The Educational Chamber Music Society gave a concert at the Educational Alliance, New York, on Sunday.

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Soloists Able

NYLIC CHORAL SOCIETY, Bruno Huhn, conductor. Concert, Aeolian Hall, evening, Jan. 25. Assisting artists, Christine Schutz, contralto, and Jean Verd, pianist. Harry Gilbert, accompanist. The program:

"The Sea Hath Its Pearls," Pinsuti; "The Keel Row," arranged by Thomas F. Dunhill; "Spanish Serenade," Elgar. Contralto solos: "Life and Death," Coleridge-Taylor; "Deep River," arranged by Burleigh; "Love, I Have Won You," Ronald. Chorus: "Father Abraham" (Negro Spiritual), H. T. Burleigh; "Massa's in de Cold, Cold Ground," Foster; "Wake, Miss Lindy," H. Waldo Warner. Piano solos: "Overture, 28th Cantata," Bach-Saint-Saëns; "Clair de Lune," Debussy; "Chanson de Guillet Martin," Perilhou. Chorus: "Robin Adair," arranged by Percy E. Fletcher; "Men of Harlech," arranged by Barnby; "All Through the Night," arranged by Peter C. Lutkin (solo by Miss Schutz). Contralto solos: "Swedish Love Song," Halsey; "The Nightingale Has a Lyre of Gold," Whelpley; "Lullaby," Cyril Scott; "Sing to Me, Sing." Chorus: "Ring Out Wild Bells," Fletcher. Piano solos: Etude, Op. 25, No. 1, Chopin; "By the Cradle," Grieg; "Valse Lente," Staub. Chorus: "Amarella," Jesse M. Winne.

To succeed within a short space of time in moulding raw material into a choral group that sings with the musicianship and homogeneity of timbre exhibited by the Nylic Choral Society at this, the first concert of its second season, is a feat that deserves praise couched in superlatives. Mr. Huhn may well view complacently this last performance of his Nylic (New York Life Insurance Company employees) singers. Their attack was precise, the balance just, intonation consistently true and dynamic gradations worthy of a professional aggregation. The Nylic's best work, we should say, was done in the intense "Father Abraham," "All Through the Night" (Mr. Lutkin's arrangement is superb), and the old Border folk-song, "The Keel Row." Mr. Huhn's qualifications as a choral conductor are many and manifest. His beat is confident and publishes his slightest wish authoritatively; his readings are those of a sensitive musician, and he holds his forces invariably in hand.

Miss Schutz's lovely dark contralto was in fine trim and she sang her numbers in an expressive style. She was vigorously applauded and granted an extra. Mr. Verd, a pianist of unusual caliber, played artistically indeed. He seemed happiest in the Debussy, Grieg and Perilhou numbers. Mr. Verd, too, gave an encore, repeating part of the trashy Staub waltz.

The audience, which filled Aeolian Hall, obviously derived keen delight from the concert. B. R.

Barrientos and Hudson-Alexander in New Bedford Recitals

NEW BEDFORD, MASS., Jan. 17.—Maria Barrientos, the wonderful coloratura soprano of the Metropolitan Opera Company, gave a delightful program last evening in the New Bedford Theater to a most enthusiastic audience. Carmine Fabrizio, violinist, assisted her admirably. L. T. Gruenberg was the able accompanist. On Friday evening Madame Caroline Hudson-Alexander gave a song recital in the Baptist Church, under the auspices of the New Bedford Woman's Club. Although troubled with a heavy cold, she sang beautifully. Her husband, Hugh Alexander, accompanied her and played with great discrimination and finesse. A. G. H.

Clarence Eddy Gives a Splendid Organ Recital in St. Joseph, Mo.

ST. JOSEPH, MO., Jan. 23.—A greatly interested audience gathered in the Orpheum Theater last Thursday evening to hear Clarence Eddy give a pro-

gram of organ music. The famous organist played with consummate mastery a difficult collection of works chosen from Bach, Couperin, Martini, Borowski, Guilmant, Bonnet, Rossini and others. He had a worthy assisting artist in Louise Miller, soprano, who sang a Puccini aria and some shorter numbers. Frederic Rowley, under whose local direction the concert was given, accompanied Miss Miller.

RECORD FOR COMPOSER

New Musical Plays by Kern Given Within Five Days in New York

Jerome D. Kern set a record recently in New York when two new musical plays of which he had written the scores were introduced to the Metropolis within five days. These were "Have a Heart," which scored a real success when presented by Henry W. Savage at the Liberty Theater on Jan. 11, and "Love o' Mike," which met with only mild favor when offered by Elizabeth Marbury and Lee Shubert at the Shubert Theater on Jan. 15. In addition, another play by Mr. Kern, "Oh, Boy," is promised shortly.

In each production one of the strongest factors was Mr. Kern's music. The "Have a Heart" score is the more sparkling of the two, due in part, no doubt, to the brightness of the book and lyrics by Guy Bolton and P. G. Wodehouse, who were associated with Mr. Kern in the Americanization of "Miss Springtime." The two song "hits" of "Have a Heart" are "I Am All Alone" and "You Said Something," while the favorites in "Love o' Mike" are "It Wasn't Your Fault" and "I Wonder Why." It is a rather remarkable fact that in both casts there is not one principal who has a really good voice, except George Baldwin in "Love o' Mike."

Besides the enlivening stimulus of Mr. Kern's catchy melodies, a large share of credit must go to the orchestrations by Frank Saddler, who is a veritable genius in his line. In "Have a Heart" he uses rather a new scheme of musical comedy orchestration, with no second violins or horns, but two harps, two basses, two bassoons, extra violas, etc. In the "Love o' Mike" orchestra there are a grand piano and an upright, besides a grand on the stage, which is played in some of the numbers. On the opening night, however, the other instruments were out of tune with the pianos during the first act. K. S. C.

Zoellners Produce Fascinating Novelties by Bridge and Alfred Hill

The Zoellner String Quartet recently played distinctive programs before the Boston Art Club and the Lawrenceville, N. J., School. In Boston the artists performed three new "Novelettes for Quartet," by Frank Bridge, the English composer, besides Mozart's B Flat Quartet and short pieces by Skilton and Glazounoff. In Lawrenceville the novelty produced was a Quartet in B Flat by Alfred Hill, the Australian composer. The work was given its first performance in America on this occasion. It is based on Maori (New Zealand) themes, and excited the utmost interest. Especially fascinating were the barbaric rhythms.

Mary Jordan to Include Many Novelties in New York Recital Program

Brahms's two songs with viola obbligato, "Gestillte Sehnsucht" and "Geistliches Wiegenlied," will be heard in New York for the first time in at least a decade, when Mary Jordan sings them at her recital at Aeolian Hall on the evening of Feb. 8. She has engaged Sam Franko to play the viola passages. Her program is an interesting one, containing new modern French songs, a group of Russian folk and art songs, sung in the original language, and an American group, which includes H. T. Burleigh's arrangement of "Deep River," a new Burleigh song written for Miss Jordan, "In the Wood of Finvara," and unfamiliar songs by J. Bertram Fox, Florence Parr Gere, Frank Bibb and Carl Deis.

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SONGS AND DANCES OF FAR COUNTRIES GIVEN

Eva Gauthier and Roshanara Unite in Novel Program—An Illustration of "Song Motion"

Eva Gauthier, mezzo-soprano, in Canadian, Javanese and Malay folk-songs, and Roshanara, an Oriental dancer, in Burmese and East Indian dances, appeared as co-artists at the Comedy Theater, New York, on Tuesday afternoon of last week. An audience that filled every seat in the theater came with the expectation of novelty from these interpreters, who are authorities upon the costumes, music and dances of peoples whose art is still unfamiliar to American audiences.

There was a new element in what the program called "song motion." Colorful stage settings and good light effects enhanced the gorgeous, exotic costumes of the singer, who chanted while seated on the floor, very much like Ratan Devi, and of the dancer, whose lithe, angular movements gave vivid interpretation to the accompanying songs. A string quartet, conducted by A. Bimboni, supplied the instrumental accompaniment.

The "song motion" idea was further carried out by Marjorie Bentley and Carl Hemmer, classical dancers, and Doris Booth, a graceful child about as large as the bouquet of flowers that she received. Miss Gauthier supplied the voice accompaniment for these also.

In the Canadian folk-songs Miss Gauthier was assisted by a male quartet composed of Paul C. Haskell, Justine D. Lawry, William D. Tucker and J. D. Thomas. The Javanese and Malay songs, sung in the original, were captivating with their typically Oriental and haunting melodies. The stories that they told

were highly colored, imaginative bits, as fanciful as many of the episodes in "The Yellow Jacket," the charming, naïve play recently revived in New York. Miss Gauthier was an admirable interpreter of these songs, for she understood their spirit and transmitted it faithfully.

Roshanara's Ceylon Harvest Dance and Hindoo Snake Dance fascinated by their grotesqueness and eloquence of movement. The slim, barefoot dancer kept one constantly on the *qui vive* with her suddenness of gesture and swift change of moods.

There was great applause and enthusiasm for all the participants in this unique and interesting afternoon's entertainment.

H. B.

Florence Otis as Soloist with Holyoke Orpheus Club

HOLYOKE, MASS., Jan. 22.—Under the auspices of the Cryptic Club, the Orpheus Club recently gave a concert which taxed the seating capacity of the City Hall auditorium. Under the direction of John J. Bishop the chorus sang with skill and spirit. It was fortunate in having the solo services of the New York soprano, Florence Anderson Otis. Her fresh, telling voice created no little enthusiasm. John F. Ahern, baritone, who is the club's president, was also vigorously applauded after his singing of three "Cavalier Songs."

Spalding Heard in Municipal Concert at Houston, Tex.

HOUSTON, TEX., Jan. 20.—Albert Spalding was soloist for this Sunday's free municipal concert and his program throughout was most attentively heard and all his performances warmly applauded by an audience of 1800, phenomenally large for such inclement weather as Houston had that day.

W. H.

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Old Tunes Skilfully Wedded to Action of a Barrie Play

If the folks who are doing some of the musical settings for recent plays have their way, Broadway will become acclimated in time to old folk melodies and dance tunes. One of the most conspicuous examples of the charm of old, half-forgotten songs is furnished in the music which Paul Tietjens has done for the latest Barrie play, "A Kiss for Cinderella," in which Maude Adams is appearing at the Empire Theatre.

The ballroom scene is a typical Barrie fantasy. It takes place in little *Cinderella's* head, and the songs and dance tunes with which the English street child has become familiar through the medium of the hurdy-gurdy follow her in her dreams to *Cinderella's* ball. The *Lord*

Mayor enters to the old tune of "The Campbells Are Coming," while the famous old English dance favorite, "The British Grenadier," heralds some of the court officials. The *King and Queen*, whose prototypes *Cinderella* has seen on a deck of playing cards, enter to the tune of "The Roast Beef of Old England." "John Peel," "Knocked 'Em in the Old Kent Road" and "What Can the Matter Be?" have been woven into a background of dream music, through which the *Cinderella* motif appears like moonlight on city streets.

"A Kiss for Cinderella" portrays more effectively than any of its forerunners the essential relation of the incidental music to the finished structure of a play, and Paul Tietjen's excellent example might be followed with happy results by other composers.

M. S.

BROOKLINE CHORUS ONCE MORE PROVES ITS WORTH

Civic Organization Led by Mr. Mollenhauer in a Well Chosen and Intelligent Sung Program

BROOKLINE, MASS., Jan. 22.—The Brookline Choral Society, organized in 1916 by the music committee of the Brookline Civic Society, gave its second concert in the Town Hall yesterday afternoon, with the skilled Mr. Mollenhauer in the conductor's stand. After its organization last season, this society gave one concert which is remembered as an artistic triumph for so new and inexperienced a society. This season no more difficult work will be attempted, but more of it, in that the society will give a second concert here, April 15.

Yesterday's program was confined to well chosen miscellaneous pieces and Gounod's Motet, "Gallia." With the painstaking schooling of Mr. Mollenhauer, the chorus has made a steady and consistent growth and is a well balanced and intelligent singing body.

The chorus was assisted by Geneva Jeffords, soprano; Sullivan Sargent, basso; Frank Luker, solo pianist (as well as accompanist), and the Boston Festival Orchestra, John W. Crowley, principal. In a group of English songs (the first of which was Mabel W. Daniels' "Daybreak" (a courteous tribute by the singer to one of the founders of the society) and the solo soprano in the "Gallia," Miss Jeffords won immediate

favor. Her clear soprano and well-nigh perfect diction were a pleasure to listen to. Mr. Sargent gave additional pleasure in a group of French and English songs. Mr. Luker, the society's accompanist, proved his ability as solo pianist as well, in a brilliant performance of pieces by Rachmaninoff and Vogrich. A particularly effective number by the chorus, orchestra and chimes was John Densmore's Christmas Carol.

W. H. L.

CLOSE DUBUQUE SERIES

Myrna Sharlow and Miss Stillings Have Aid of Local Forces

DUBUQUE, IOWA, Jan. 24.—A highly pleased audience listened to the concluding number of the third annual series under the joint management of Mr. and Mrs. Franz Otto, who presented on this occasion Myrna Sharlow, soprano of the Chicago Opera, and Kemp Stillings, of Boston, violinist. Miss Sharlow is gifted with a wonderful personality, a charming voice and clear enunciation, which made her singing a delight to every one, and her audience rewarded her with a marked degree of favor. Perhaps her best effort was the Scene and Jewel Aria from "Faust," which she sang in costume, enabling her to give full sway to her dramatic ability. She was excellently supported by Mrs. E. M. Healey, at the piano. Miss Stillings, who is making her second Western tour, displayed fine control over her instrument. Her interpretation of a Russian group was especially well received. Miss Zehetner was an able assistant to Miss Stillings.

The Young People's Chorus, directed by Franz Otto, accompanied by the Dubuque Symphony Orchestra, were heard to splendid advantage in the "Blue Danube" Waltz by Strauss and the March and Chorus from "Tannhäuser." The orchestra is under the able direction of Edward Schroeder.

Giuseppe Fabrini, the Minneapolis pianist, gave two excellent piano recitals on Sunday Jan. 21, at Immaculate Conception, and on Monday at St. Joseph's College.

R. F. O.

New Orleans Hears Second Concert of Its Community Chorus

NEW ORLEANS, LA., Jan. 20.—The Community Chorus, under the leadership of Ruth M. Harrison, a well-known musical critic and voice teacher, gave its second concert on Sunday afternoon, Jan. 14, in the big Auditorium of the Association of Commerce before a large and appreciative audience. The choruses

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"America," "Annie Laurie," "Old Black Joe," "List, the Cherubic Host" from "The Holy City" of Gaul and "Star-Spangled Banner" were excellent. A soloist was Gaetano Panacilluli, trumpeter with the "Birth of a Nation" orchestra. A quartet also from the orchestra of "Birth of a Nation," in-

cluding Messrs. Amati, Valle, Albano and Nastri, played with good effect. Other soloists were Charles Dorhauer, Gilda Braunfert and Bunnie Meade. Accompanists were Eva Raussel, Nellie Mead and Gilda Braunfert. B. M. Grunewald is the generous promoter of the Community Chorus.

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**MARY GARDEN AND
DUFRANNE SING FOR
CHICAGO "HOBOES"**



Photo by Max Kozlukka

Mary Garden at the Chicago Hobo College After Her Concert There. With Her Is Marcel Charlier, Who Played Her Accompaniments

CHICAGO, Jan. 20.—Five hundred hoboes listened enthralled to Mary Garden and Hector Dufranne Wednesday night in the Hobo College in Chicago, and cheered them uproariously. Roughly clothed, unshaven men packed the dormitory and the floor below, overflowed into the other chambers of the rickety frame building and evinced more genuine enthusiasm than any grand op-

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era audience I ever heard. Even Mme. Galli-Curci never moved a Chicago audience to a wilder demonstration than Dufranne evoked when he poured forth the "Marseillaise" with a savage exultation in his voice that thrilled his frowsy hearers until they sprang to their feet, yelling and screaming their approbation. The hoboes joined lustily in the chorus of the second stanza, singing the English words of the Internationale.

The weather was many degrees below freezing and a single stove heated the hall. Clad in a simple brown suit, with her brown furs hiding the string of pearls around her neck, Miss Garden stood before the "migratory workers," stamping her foot angrily at a pushing newspaper photographer who set up his tripod in front of her hearers (until they shoved him forcibly to the side), and sang her music with a spirit such as the purchasers of five-dollar seats for grand opera seldom experience. She sang the "Habanera" from "Carmen," "Comin' Thru the Rye," "I Give to Thee a Rose," a solo from "La Bohème" and a duet from "Hamlet" with Hector Dufranne. The audience called for the "Carmagnole," but the "La Bohème" solo, while less revolutionary, seemed to satisfy them. Dufranne sang "Noël Pâien," "La Marseillaise" and Haraucourt's "Le Vent." Marcel Charlier, French conductor of the Chicago Opera Association, accompanied on a worn-out upright piano, on which the ivory had warped away from a number of keys. F. W.

**HAROLD HENRY CHARMED
SAN ANTONIO AUDIENCE**

Pianist Likewise Applauds Local Talent
—Symphony Orchestra Honors
Citizen in Unique Concert

SAN ANTONIO, Tex., Jan. 22.—There was something of personal interest in the coming of Harold Henry to San Antonio. He was an old friend of E. Alice Holman, who acted as his local manager, and also entertained him with a luncheon and automobile drive. In this way Mr. Henry met a number of our musicians and at his request an impromptu program was given by local talent. He spoke in most complimentary terms of the players. Mr. Henry's own concert was given at the Gunter Hotel and delighted his hearers. His program began with Bach and ended with Liszt, and gave proof of his versatility both in regard to technique and interpretation. Chopin numbers predominated.

A unique musical performance was given recently at the home of George W. Breckenridge, one of the greatest philanthropists of Texas, who has given many thousands of dollars in the endowment of Texas schools and universities. On his birthday the San Antonio Symphony Orchestra went to his home and played an entire concert for his benefit. The "Peer Gynt" Suite, Dvorak's "New World" Symphony and Wagner's "Lohengrin" Overture were given, and Mary Aubrey sang two numbers with orchestral accompaniment.

The second concert of the season by the San Antonio Symphony Orchestra was given at Beethoven Hall, Jan. 18, to a good sized and appreciative audience. Previous to this there had been a public rehearsal in the afternoon for the benefit of school students. The program was an ambitious one and was handled with the usual skill of the director, Arthur Claassen. The orchestral numbers were the Symphony in E Minor, by Dvorak; Bizet's Suite "L'Arlesienne" and the "Tannhäuser" Overture. Mrs. Irvin L. Stone, the soloist, sang an aria from "Madama Butterfly" and "Yesterday and To-day," by Spross. Mr. Galindo played a 'cello obbligato in Massenet's "Elégie."

The program was fully up to the standard of the concerts of last winter by the same orchestra, and there is exhibited the same pride on the part of San Antonians in building up the society.

C. D. M.

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American Concert Series Continued with
Attractive Program Well Interpreted at Wanamaker's

The series of concerts devoted to the works of American composers was continued at Wanamaker's Auditorium, New York, on Jan. 24, under the direction of Alexander Russell. The program was made up of the compositions of Alice Shaw and Mrs. Howard C. Gilmour, and the interpreters were Edith Chapman Goold, soprano; Ellen Learned, contralto; John M. Sternhagen, baritone; Olga Ferlin, violinist; William Kincaid, flautist, and Willem Durieux, 'cellist. Alice Shaw was at the piano for all the artists.

The major portion of the program contained the works of Miss Shaw, Mrs. Gilmour being represented by six songs for soprano, splendidly interpreted by Mrs. Goold. Of these six numbers, all pleasing and skilfully constructed, "An Old Love Song," "Drowsy Poppies" and "O'er the Long Highway" were best liked.

Miss Shaw showed marked talent and versatility in her compositions, which ranged from songs for soprano and contralto to numbers for 'cello, violin and flute. At present the young composer seems more content to devise works that are well-knit and to apply the sound principles of composition that she has thoroughly absorbed rather than to at-

tempt daring flights of fancy. Among Miss Shaw's compositions that were singled out for especial favor by the large audience were "To Go and Forget," "I Have Need of the Sky," for soprano; a group for contralto that included "Pussy Willows," "The Seagull," "Waiting" and "February Thaw"; "Danse Pastorale" and "Puck" for flute, and "Humoreske" and "Bacchanale" for 'cello. Miss Shaw proved by her accompaniments that she is an accomplished pianist as well as a talented composer. All the soloists performed their tasks capably. H. B.

Musicians in the British House of Commons

Sir Harold Elverston, M.P., who has taken up duty as organist at Wimslow Congregational Church, in place of the regular official, who has left for military duty, is not, of course, the only exponent of musical—or even vocal—talent in the House of Commons, says London *Tit-Bits*. The new Foreign Secretary, as is well known, finds his principal recreation, when not on the tennis courts, in piano playing, and there are many other members who possess something more than a mere amateur talent in this respect. The Earl of Shaftesbury, a member of "another place," is a vocalist of much renown, and has frequently been heard on the concert platform. Sir Robert Price, on the other hand, is probably the best known singer of a comic song in the Lower Chamber.

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NEW MUSIC VOCAL AND INSTRUMENTAL

SOUTHLAND SKETCHES. By H. T. Burleigh. (G. Ricordi & Co.)

Although best known as a composer of art-songs, Mr. Burleigh is not confining himself these days to setting the poetic word to music. He is also writing absolute music and the set of "Southland Sketches" for violin, with piano accompaniment, shows him at his best.

There are four pieces, an *Andante*, A major, 2/4 time; *Adagio ma non troppo*, D major, 3/4 time; *Allegretto Grazioso*, F major, 2/4 time, and *Allegro*, G minor, 2/4 time. Idyllic sketches, full of atmosphere, reflecting various moods called up by the South of days gone by, when the negro on the plantation evolved his wonderful folk-song, all four pieces are delectable *morceaux*. Pentatonic abound, the "Scotch snap" is present in more than one of the melodies. The major part of the material is Mr. Burleigh's own, but he has used a bit of folk-song here and there. There is also a suggestion of "Suwanee River" in the third piece, cleverly hinted at, but quickly diverted into Mr. Burleigh's own melodic inspiration.

Such pieces as these deserve to be played by concert violinists, for they are unique in feeling. They are effective, too, from the performer's standpoint, and they have been excellently bowed and fingered to aid violinists, by Pier Adolfo Tirindelli of the violin department of the Conservatory of Music in Cincinnati, himself a composer and violinist of rank.

"THE FIELDS O' BALLYCLARE," "I'LL FOLLOW YOU." By Florence Turner-Maley. "The Mither Heart." By William Stickles. "Little Sleeper." By W. Franke Harling. "A Heart." By Karolyn Wells Bassett. (Huntzinger and Dilworth.)

The first two songs had been heard in many places before they were issued, for they were taken up in the fall by George Hamlin. He sang them at his first New York recital of the season and had to repeat both of them. They were instantaneous successes. Mrs. Maley's melodic gift is again evidenced in these Irish songs, conceived along popular lines. "The Fields o' Ballyclare" is a simple little two-page song, a straight melody over an accompaniment in slow sixteenth notes, natural and fresh, and the sentiment makes a strong appeal. "I'll Follow You" has its lilt and is characteristically Irish, with plenty of opportunity for the singer to make a big effect. Mr. Stickles's "The Mither Heart" is as sincere a song as he has published, Scottish in text and music, with a true ring of wholesome feeling.

"Little Sleeper" will stand high in Mr. Harling's list. The poem is a Le Galienne translation of a touching Hafiz poem, which, a foot-note explains, the Persian poet wrote on the death of his

little son. Mr. Harling's harmonic sense is splendid and he exhibits poignancy of feeling. It is for recitalists who can interpret. The song is inscribed to Earle Tuckerman, the New York baritone.

"A Heart" is a ballad-like affair that will please singers and audiences alike. It is well climaxed, its melody is flowing and it is easy to sing. Teachers will find it very useful in their work.

"THE FOREST TRAIL." By Will C. Macfarlane. "Song of the Thistledrift." By Fay Foster. "O Were My Love Yon Lilac Fair." By Harry M. Gilbert. (Huntzinger and Dilworth.)

Mr. Macfarlane's chorus for three-part women's voices and piano is a melodic piece, written along conventional lines to a poem by Frederick H. Martens. Both Miss Foster and Mr. Gilbert have made choruses for women's voices from their delightful solo songs, in each case with success. We praised Miss Foster's "Song of the Thistledrift" when it was issued as a song last year; in its new form it is quite as charming, perhaps even more so. She has shown herself very skilful in making the arrangement for four-part chorus with piano. "O Were My Love," which Evan Williams has sung in its original form, makes a lovely four-part chorus. Mr. Gilbert has managed the part-writing deftly and has set the accompaniment so that it may be used *ad lib.*

* * *

ROMANCE. By Mortimer Wilson. "The Lord's Prayer." By Gaston Borch. "The Swan." By Saint-Saëns. Arranged by Carl Engel. (Boston Music Co.)

Few romances of the day for the violin with piano accompaniment are as worthy as this by Mr. Wilson. It is exceedingly well written, showing its composer's erudition and ability to make interesting even as straightforward a melodic essay as he has undertaken here. The violin part is well conceived and the accompaniment splendidly done.

For those who would sing "The Lord's Prayer," rather than chant it, Mr. Borch's agreeable setting will be very welcome. It is Gallic in flavor and might have been composed by such a composer as Dubois. It is written for medium voice, with piano or harp accompaniment and organ and violin obbligato.

Mr. Engel again proves that he is a musician of extraordinary astuteness in his arrangement of Saint-Saëns's popular "Swan." He has made it a composition for three-part women's voices, with cello or violin, all with piano accompaniment. His three-part chorus is differentiated from the conventional by the employment of one soprano and two alto parts, rather than the regulation two sopranos and one alto; and he has shown

fine judgment in retaining the original key, giving the melody to the 'cello or violin (as in Saint-Saëns's original), while the voices sing a melodic counterpoint of their own, or rather of Mr. Engel's. The arrangement is carried out in a sterling manner.

* * *

"BEHOLD I BRING YOU GOOD TIDINGS." From the cantata, "The Star in the East." SUITE. From the cantata, "The Star in the East." By Christiaan Kriens. (Carl Fischer.)

The excellent mezzo-soprano solo from Mr. Kriens's recent Christmas cantata, reviewed in these columns last December, is issued separately as a sacred solo. It was an exceedingly good idea for the publishers to issue it in this way, making it available for many singers who might not otherwise have seen it.

From the same cantata a Suite for the organ is presented. There are four movements: a Prelude, Pastorale, "Marche Sérieuse" and "Temple Meditation." They are in Mr. Kriens's best manner and will make effective recital numbers, as well as attractive offertories for the service.

* * *

"ONE FLEETING HOUR." By Dorothy Lee (Sam Fox Publishing Co.)

Miss Lee seems to have sounded a note of human interest that will make this a household song. It is a melody of sentimental stripe that will exert a powerful appeal, no matter whether sung or played. Everything points to its becoming a competitor in popularity with Mrs. Bond's "Perfect Day."

Some look with contempt on this type of song and frown at Mrs. Bond's success; it must be remembered, however, that it is no easy matter to write a song that in a few years becomes as well known as Foster's "Old Folks at Home"! We should not be at all surprised if Miss Lee's song established such a record.

The song is issued in five keys, two high, two low and the usual medium key.

* * *

"THE PARTING." By Bainbridge Crist. (Carl Fischer.)

At his first recital in New York this season, Louis Graveure, the famous baritone, introduced this work. He had sung it at the Maine Festivals in its original form with orchestra, and found it so fine a composition that he decided to do it with piano in New York.

To be sure, a poem for voice and orchestra (it is so designated by its composer) loses with piano accompaniment, for no matter how skilful, the pianist cannot reproduce the multicolored effects which the composer projects in his orchestral *partitur*. Nevertheless, the music in its piano reduction—and it is in this way that it is published—is convincing. Mr. Crist has thought profoundly in this work and in it has achieved the best we have seen from his pen. It is symphonic in feeling, the voice frequently employed as an integral part of the tonal structure; nevertheless, there is always due regard for the singer and a great deal of it is very effective from the singing standpoint.

Rich and warm—a bit Chopinesque, we might add—is the B major *Andante*, perhaps the most inspired pages in the poem. Mr. Crist has risen here to emotional beauty of a high type and has worked the whole thing out finely. His music is modern, yet always planned with clear and penetrating thought, in a way that does not rob it of its spontaneity. The poem, which is credited to "B. H. M.," the initials of a poet whose identity remains unrevealed, reminds us of Francis Thompson. It possesses some of that mad poet's exaggerations, and also some of his virtues. The work is dedicated to Mr. Graveure. A. W. K.

ALTSCHULER TO TOUR SOUTH

Orchestra Booked in That Section for Entire Month of April

Alfred Hallam of the office of John W. Frothingham, Inc., Aeolian Hall, New York, has just returned from a Southern trip devoted to the interests of the different Frothingham artists and especially the Russian Symphony Orchestra. As a result of Mr. Hallam's efforts the orchestra is booked solidly in the South for the month of April. From March 30 to April 6 the orchestra will be the feature of the Chautauqua of the South in a three-week session in Macon, Ga. In turn concerts will be given in Augusta, Ga.; Tuscaloosa, Meridian, Montgomery, Birmingham, Nashville and Louisville. In Birmingham and Nashville extended engagements will be played, in the former city the events covering a period of three days in connection with the Biennial Meeting of the National Federation of Women's Musical Clubs. In Nashville Conductor Altschuler and his band will furnish the orchestral program in a two-day choral festival.

In March the orchestra will take part in several early spring festivals—at Dennison University, Granville, Ohio, where a similar engagement was played last year; at Springfield, Ohio, with the Springfield Choral Society, in the series of concerts by visiting orchestras given under the auspices of the Dayton Orchestral Association of Dayton, Ohio, and in the Hutchinson series at Warren, Alliance and Philadelphia, Ohio.

Hubbard and Gotthelf Present "Monna Vanna" in New Bedford

NEW BEDFORD, MASS., Jan. 23.—Hannah Hubbard and Claude Gotthelf gave their second operalogue here this evening in the Williams Street Baptist Church, presenting "Monna Vanna." The Maeterlinck-Fevrier opera was preceded by a group of piano solos by Mr. Gotthelf. In selections by Brahms and Liszt not only was the exceptional technical equipment of the young artist tellingly revealed, but also his rare musicianship and fine interpretative ability. The operalogue was given with the faultless finish and artistic completeness which characterize all of the Hubbard-Gotthelf performances.

The annual convention of the New York State Music Teachers' Association will be held at Niagara Falls during the latter part of June.

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NEW CHORUS ENTERS LOUISVILLE FIELD

Monday Musical Club Exhibits Excellent Ensemble of Women's Voices

LOUISVILLE, KY., Jan. 23.—Three fine concerts were given this week by local musicians, one of which was the début of a new choral body called the Monday Musical Club. This new entrant into the musical field is a woman's chorus of about thirty-five voices, which has been rehearsing during the early winter under the direction of Carl Shackleton. Its first appearance was made at the Y. W. C. A. Hall, before an audience of good size and much appreciation, and it not only displayed good tonal quality, but much intelligence in the matter of interpretation, phrasing and style.

The soloists were Mrs. Jessie Bowman Webb, soprano; John Niles, tenor; Mrs. Eleanor Bridges Saunders and Dora Mantle, violin obbligatists, and Catherine Sigler, accompanist.

Despite a stormy afternoon, a large audience gathered at Warren Memorial Church on Sunday afternoon to hear the first sacred concert of the Louisville Male Chorus, under the direction of Carl Shackleton. While the club is three years old and has given a great number of secular concerts, this was the first of a sacred nature ever attempted. However, as the fifty singers are practically all church choristers, they were particularly well fitted to sing the music offered upon this occasion. The soloist was Arthur Almstedt, baritone, and the accompanist Florence Blackman, who gave as an organ number Tschaikowsky's "Chanson Triste."

The first of a series of concerts under the auspices of the Church of the Messiah was given at the church on Monday evening before an audience of flattering proportions. These concerts are in the interest of community culture. The participants were Effie McDonald, soprano; Mrs. Guy Ellis, contralto; C. E. Wolf, baritone; Walter Kuersteiner, flautist, and Louise Hollis, organist. H. P.

Mr. and Mrs. Steiner's Reception and Musica

Mr. and Mrs. E. J. Steiner of 400 Park Avenue, New York, gave a reception and musica, Jan. 20, at their home. Those who took part in the musica were Idelle Patterson, soprano; Jean Cooper, contralto; Salvatore de Stefano, harpist, and Enrico Scognamillo, cellist. Among the guests were Enrico Caruso, Mr. and Mrs. Giuseppe De Luca, Mrs. Leopold Godowsky and the Misses Godowsky, Mrs. Enrico Scognamillo, Mr. and Mrs. R. E. Johnston, Mr. and Mrs. Otto Weil, Mr. and Mrs. Naham Franko, Belle Story, Mr. and Mrs. Orrin Bastedo, Frederick Andrews, A. Russ Patterson, Mr. and Mrs. M. R. Walsh, Lulu and Minnie Breid and many others.

Starting with concerts in Waco, Tex.; Dallas, Tex.; Oklahoma City, Okla.; Emporia, Kan.; Kansas City, Mo.; Fort Smith, Ark., and Sedalia, Mo., in the last half of January, Christine Miller will make a February tour which actually counts up a concert for every day in the month.

Bangor Hears Notable Concert In Aid of Its Festival Chorus



The Chapman Concert Company Takes a Maine Sleigh Ride. In the Sleigh, Left to Right: Eleanor Painter, Samuel Gardner, Emil Newman, W. R. Chapman, Louis Graveure

BANGOR, ME., Jan. 24.—Possibly the finest concert ever heard in this city (with the exception of the Festival) was that given the evening before last, under the direction of William R. Chapman, conductor of the Rubinstein Club, New York, and the Maine Festivals, when Louis Graveure, Eleanor Painter-Graveure and Samuel Gardner appeared as soloists in the City Hall before an unusually large and enthusiastic audience in a benefit concert for the local festival chorus.

Louis Graveure and his charming wife, Eleanor Painter, repeated their triumphs made at the recent Festival in October. One of Mr. Graveure's extras was Mr. Chapman's "This Would I Do," with Mr.

Chapman at the piano. In Mr. Chapman's "Thine Eyes" Miss Painter was accompanied by the composer, with violin obbligato by Mr. Gardner. Mr. Gardner made his local début on this occasion and his playing was a revelation. His numbers included his own delightful "From the Canebrake." Mr. Chapman and Emil Newman accompanied the artists in a most satisfactory manner.

The Bangor Symphony Orchestra, under Horace M. Pullen, this afternoon gave in the City Hall before a large audience its annual Convocation concert. Ellery F. Tuck appeared for the first time as concertmaster, occupying the chair made vacant by the recent death of Harold C. Sawyer. A fine program was given.

J. L. B.

MISS MENGES ENTERTAINS

Young Violinist Gives Hour of Music Informally at Her Hotel

Free from the restraint of the concert hall, Isolde Menges, the young English violinist, played "an hour of music" in her New York hotel on Wednesday afternoon, Jan. 24, for the entertainment of a few friends, including Mischel, Jan and Leo Cherniavsky, Alexander Czerny and W. Spencer Jones, the New York manager. Miss Menges, with Eileen Beattie at the piano, played several works. The "Schön Rosmarin" by Fritz Kreisler was repeated, the second time with Mr. Czerny at the piano.

Following this program the company gave itself up to tea and an impromptu cabaret, in which Eileen Beattie's Ragtime Romances vied for popularity with an impromptu Ballet Russe by Mischel Cherniavsky and Alexander Czerny. Another of the Cherniavskys gave a Russian impression of an American dance, W. Spencer Jones gave an imitation of a shy Englishman drinking hot tea while discussing the war, Miss Menges gave some impersonations of the Kaiser, Mischa Elman and Billy Sunday, while Mischel Cherniavsky took up a collection for artists and press agents.

Under the influence of further tea,

cheers were given for the Allies, more cheers for Russia, and W. Spencer Jones astonished the company by giving a Canadian version of the American fox-trot assisted by Miss Beattie, who is a competent violinist and accompanist, as well as an exponent of the Higher Dancing.

Philadelphia Symphony, with Mae Hotz as Soloist, in Atlantic City Concert

ATLANTIC CITY, N. J., Jan. 23.—The Philadelphia Orchestra gave its first local concert of the season last evening at the Apollo Theater. Thaddeus Rich, the concertmaster, conducted in the absence of Mr. Stokowski. He gave a dignified and scholarly reading of Mozart's G Minor Symphony, Beethoven's "Prometheus" Overture, Liszt's Second Rhapsody and the Overture to Wagner's "Rienzi." Mae Hotz, soprano, was a splendid soloist, singing an aria from "Der Freischütz" and numbers by Richard Strauss. She was repeatedly recalled.

J. V. B.

For a National Week of Song

The movement for a "National Week of Song" is gaining headway. It has received the support of leaders in community singing and various other musical interests in such cities as New York, Detroit, Minneapolis, Chicago, Omaha, Lincoln, Seattle, San Francisco and a host of others. Nearly half of the State superintendents of public instruction have approved of it and Mr. Claxton, Commissioner of Education, Washington, D. C., has offered to help it along. The *Ladies' Home Journal* in its February issue devotes a full page to the proposition.

FRIEDBERG PERFORMS WITH WONDED POWER

Pianist Presents a Schumann-Chopin Program in His New York Recital

CARL FRIEDBERG, pianist. Recital, Aeolian Hall, afternoon, Jan. 23. The program:

Schumann: Symphonic Etudes, Op. 13; Three Romances, Op. 28 (B Flat Minor, F Sharp Major and B Major); Intermezzo from "Faschingsschwank"; Scherzo, G Minor, Op. 99; Novelette, Op. 21, No. 4. Chopin: Polonaise, C Minor, Op. 40, No. 2; Fantasy, F Minor, Op. 49; Waltz, A Minor; Etude, F Major, Op. 25; Mazurka, B Flat Minor, Op. 28; Ballade, A Flat.

A Schumann-Chopin program seems to possess magnetic properties for New York's recital-going public. This, combined with Mr. Friedberg's popularity, easily sufficed to draw a large audience to Aeolian Hall. Mr. Friedberg attacked the superb "Symphonic Etudes" with masterly confidence, playing them in an impassioned manner and immediately publishing his technical prowess. The heavenly melody of the little F Sharp Romance was beautifully played. It was one of Mr. Friedberg's happiest efforts and made a deep impression on the audience.

It was a splendid thought to include the gloom-laden C Minor Polonaise. This magnificent dirge is among Chopin's most poignant utterances. It is one of the glorious creations of the Polish genius that suffer comparative neglect. Mr. Friedberg's reading preserved intact the sorrowing majesty of this music. The dramatic F Minor Fantasy was another admirable effort on his part. The final group, while not as important in intrinsic musical worth, was interpreted with equal conviction. The audience demonstrated its delight fervently.

B. R.

ALFRED NEWMAN HEARD

Talented Young Pianist Again Reveals Unusual Gifts

Alfred Newman, a talented young pianist, who gave a recital at the Comedy Theater, New York, recently, played a short program at Reisenweber's on Friday afternoon, Jan. 26.

The lad (he is still in knickerbockers) gave brilliant, mature interpretations of Chopin's E Flat Minor Polonaise, B Major Nocturne, B Minor Scherzo, Moszkowski's "En Automne," a Scherzino by Paderewski and the Verdi-Liszt "Rigoletto" Paraphrase. There are a dash and a sweep in his playing that might well become a seasoned artist. His readings are permeated with poetry and deep insight and he commands a splendid singing tone that he used to good advantage in the Nocturne and in the Scherzo.

Mr. Newman's crisp finger work was a feature of the "Rigoletto" Paraphrase, which fortunately he did not oversentimentalize. He is a young artist of exceptional promise.

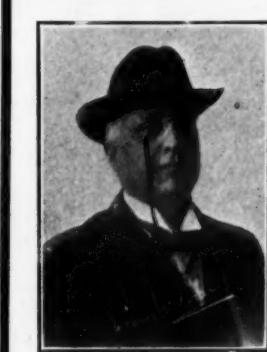
H. B.

Attractive Program Heard at Arion Club of Brooklyn

At the Brooklyn Arion Club on Jan. 14, an attractive program was offered by Laura Maverick, mezzo-soprano; Herma Menth, pianist, and Dirk Gootjes, violinist. Miss Menth and Mr. Gootjes played a sonata by Leken; Miss Maverick sang numbers by Rubinstein, Wolf, Fay Foster and Carl Hahn, winning vociferous applause, and Mr. Gootjes played compositions by Beethoven, Raff and Sarasate. A big audience attended.

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State University's Campaign Producing Remarkable and Widespread Results

LAWRENCE, KAN., Jan. 26.—More than 250,000 persons in Kansas will have been brought into touch with the musical department of Kansas University before June 1 through the efforts of Dean Harold L. Butler and Prof. Arthur Nevin, according to a report filed with the State Board of Administration by Dean Butler.

The work of the Fine Arts department of the university in popularizing music throughout the State has been conducted quietly and, outside the communities directly affected, little has been said about it. During the last year and a half Dean Butler has conducted nine community "sings" in the State. He and his wife, Florence H. Butler, gave ninety concerts and the former delivered fifty-one addresses to clubs and high schools. Two hundred and ninety-nine concerts were given with the aid of Victrola records and lectures sent out by the school of Fine Arts.

Prof. Nevin held thirty-four commun-

ity "sings" during the same period, making a total of forty-three presented under the auspices of the school. He also gave twenty-one lectures, organized twelve choruses and two orchestras and held sixty-seven choral rehearsals. Other members of the fine arts faculty gave fourteen concerts. This made a total of 597 musical performances fanned by the Fine Arts department. All of this work was done away from Lawrence. The Fine Arts department also conducted many concerts locally.

It is estimated that more than 175,000 persons have already been reached by this work. There will be no let-up in the work from now until the end of the school year in June.

During the next five months Dean and Mrs. Butler will give twenty-four concerts and Mr. Butler will make a trip, visiting the largest high schools in the State, giving addresses on art and music. More than 150 Victrola concerts will be given during the spring and Professor Nevin will spend four days in each week out in the State organizing and training choruses and giving lectures before clubs and high schools.

It is estimated that the school of Fine Arts will have reached 250,000 persons before the first of June, Dean Butler's report states.

R. Y.

concertmaster and has a large chamber-music experience.

In its second concert of the season the Brahms Quintet, playing at Blanchard Hall, Jan. 12 and 13, offered the following numbers: Posthumous Quartet, Grieg; Trio, violin, viola and 'cello, Beethoven; Prelude and Allegro, Pugnani-Kreisler, played by Mr. Seiling, and the Goldmark Piano Quintet, Op. 30.

This program was marked as standing second in interest only to the first program of the season, in which the Blowe Wind Instrument Club was heard. The audiences were excellent considering the inclement weather.

In its second program for the season, the Ellis Club, under J. B. Poulin, presented a rather popular list of numbers, among which were Spross's "Flying Dutchman's Review," "On the Water" (Mendelssohn), "Men of the Trail" (Ruffner), "Autumn Sweet" (Goring) and "Spirit of Beauty" (Parker).

The soloist of the concert was Nell Lockwood McCune, contralto, who gave songs by Kaull, Dvorak, Hammond, Haydn, German and Alvarez, in excellent voice. The club seems to have departed from its former idea of presenting at least one long and solid work; the numbers selected, though lighter, are given with the care and finish for which it has made a reputation.

W. F. G.

Oklahoma City String Orchestra Shows Improvement

OKLAHOMA CITY, Jan. 20.—A splendid program was offered by the Mraz String Orchestra before the Ladies' Music Club Saturday afternoon, when the Beethoven Sixth Symphony and "Fidelio" Overture were played. This was the first appearance of the orchestra this season and its work shows improvement in ensemble. Mrs. Jules Bloch gave a fine analysis of the symphony.

C. H.

LOS ANGELES CLUBS IN WELL GIVEN PROGRAMS

Chamber Music by Timmner-Lott Octet and Brahms Quintet—Choral Concert by Ellis Club

LOS ANGELES, Jan. 17.—During the hiatus in recitals and concerts by visiting artists the local organizations have been making hay—but it cannot be said "while the sun shines." December was the coldest month in years and January so far has made a good record among the wet ones. The concerts of the fortnight have been such as to draw good audiences. The performances of the Ellis Club, the Timmner-Lott Octet and the Brahms Quintet were all of more than usual interest.

Mr. and Mrs. Timmner and Mrs. Lott form a trio which is giving a series of concerts, but they have the wisdom to put trios in a minority. The last concert presented a piano quintet and a string octet and the next has a string quartet and a piano quintet. In the former Schubert's Quintet, Op. 114, for violin, viola, 'cello, bass and piano, was heard, followed by Mendelssohn's Octet for Strings, Op. 20.

The assisting players were G. J. Bennett, R. M. Staples and W. M. Bower, violins; R. Schlieven and Otto Hundheimer, violas; Ludwik Opid, violoncello, and A. C. Vieille, bass. The attendance was excellent and the ensemble was well nigh perfect. Mr. Timmner is a rigid



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Thinking of Physical Details a Hindrance to the Vocal Student

Anne Arkadij, "Lieder" Singer
Throws Light on Certain
Singing "Methods"

ANNE ARKADIJ is this season devoting much space on her programs to the charming pictures of German folk lore which Gustav Mahler has painted in his *lieder*, and deplores the impracticality of giving each song as a scene.

"It is the way in which they should be done, fully to interpret all their fine shades of meaning," says Miss Arkadij, "but the limitations of a concert stage forbid it. You may have noticed that Tilly Koenen gave the 'Kindertotenlieder' recently before the Friends of Music? They were ideal songs for such an audience, small and discriminating, but their delicate shades of meaning would be lost in larger gatherings. That is why I am putting on the songs of 'Des Knaben Wunderhorn' for concert programs, and only giving the 'Kindertotenlieder' before intimate gatherings."

Sentiment rather than sentimentality should be the aim of the concert singer, says Miss Arkadij, who believes that the paramount essential for a singer is brains.

"People must remember that going slowly does not necessarily mean sorrow, and that emotional expression is only given well when it is produced through the quality of the tone. I tell a pupil that I do not want to look to know that there is a smile on her face—I want her voice to convey the effect of the smile. Similarly, I want to hear suppressed tears in a voice, not the sobs. Caruso, of course, may sob in 'Pagliacci,' but



A Snapshot of Richard Buhlig, Pianist, and Anne Arkadij, Lieder Singer. The Picture Was Taken at a Long Island Country Place, Where Mr. Buhlig and Miss Arkadij Were Guests of Honor at a Christmas House Party.

such expression is out of place in the interpretation of *lieder*."

Miss Arkadij is giving ample proof that the same things which make the fine artist, vocally, also spell success for the teacher of vocal art.

"I have never yet mentioned the position of the tongue or palate to a pupil," she says. "I do tell them that they must think correctly when they are singing; if this is done there is no need to tell them to keep the tongue flat, or what to do with the palate or larynx. If one is thinking intelligently the vocal organs will obey instinctively."

"Occasionally students come to me who say they have been taught just how to raise the hard palate and what to do with the tongue. Imagine a person consciously holding a muscle in the arm steadfastly in one position? It would become very tired, of course. That is the reason why one's throat contracts involuntarily when listening to some singers. They have been trained to think about the vocal organs, rather than the meaning of the song, and the result is discomfort for both singer and audience."

"When I first returned from Europe I refused to take any pupils," Miss Arkadij explained, "but I became interested in one or two girls with very promising voices—and with brains. I knew where I could help them, and when they ask for help it is very hard to say 'no.' One always remembers one's own mistakes along the way, and the pity of allowing a really fine voice to become ruined through lack of training or through faulty instruction."

"One girl who came to talk with me recently is having her voice ruined through bad training. 'But I must finish my work with my teacher,' she explained, 'because I've paid for this term of lessons.' And she might just as well eat a little poison every day, because she had purchased it."

"The voice, temperaments, physical make-up of no two persons are quite the same. Then, why hope to achieve good results from applying a certain number of rules impartially to all? Yet that is what some people attempt to do. One pupil may have to learn to walk properly, to hold herself gracefully, before she can acquire breath-control; another may do these things naturally. Each pupil must be studied, mentally and physically, if one is to give her real aid in voice development."

The ideal way to sing, says Miss Arkadij, is without financial compensation. "It is such a pity," she says, "that the bread-and-butter question usually banks so large in a singer's life. Music should not be a luxury in the lives of everyday folk, but a necessity. That is why the large choral organizations and com-

munity choruses are proving so successful—they are answering a universal need. If singers could only give their art without compensation, not for a chosen few, but for all the people, how it would enrich the world!"

And Miss Arkadij is living up to her theories, for in spite of a crowded concert season, and the demands which her teaching makes, she is finding time to enrich with her art a large number of programs which are being given for boys' clubs, for various community gatherings and for philanthropic purposes.

MAY STANLEY.

DAYTON HAS ITS FIRST YOUNG PEOPLE'S CONCERT

Damrosch Talks to Children, and Goes to Hear School Orchestra—Music League's Big Events

DAYTON, O., Jan. 19.—The first Symphony Concert for Young People in the musical history of Dayton was given Monday afternoon by Walter Damrosch and the New York Symphony Orchestra at the Victoria under the auspices of the Dayton Symphony Association. It was a success in every way. At the regular symphony concert in the evening Mr. Damrosch by special request repeated his explanatory talk on the instruments of the orchestra. Carolyn Beebe was the soloist.

En route from Oberlin to Dayton the orchestra's train was snowbound for more than five hours Sunday morning and arrived very late.

While here Mr. Damrosch and a number of the orchestra were guests at the Patterson School, where the first school orchestra of the city was organized under the guidance of Miss Clark, the principal. This youthful orchestra played two numbers for Mr. Damrosch and this was followed by the school's inspiring patriotic exercises through which many children of foreign birth are being made into good citizens of the United States. Mr. Damrosch made a brief address to the children.

Under the auspices of the Civic League Josef Hofmann, the famous pianist, gave a beautiful recital in Memorial Hall Tuesday evening before a very large audience. Another great artist appearing this week under the auspices of the Civic Music League was Fritz Kreisler, who gave one of his inimitable recitals at Memorial Hall Friday evening.

SCHERZO.

Rose Tracy sang at the Tome Institute in Port Deposit, Maryland, on Jan. 7, when she made an emphatic success and was offered a return engagement for March.

WINS POPULAR FAVOR WITH CHICAGO OPERA AND IN CONCERTS



Photo by Moffett

Marguerite Buckler of the Chicago Opera Association as "Marguerite" in "Faust"

Marguerite Buckler, soprano, has found popular favor this season by her work with the Chicago Opera Association. She appeared as *Marguerite* in "Faust," with Charles Dalmorès and Marcel Journet, and has taken other important rôles with distinction. She was soloist for the North Shore Country Club, Chicago, on New Year's Eve, and was received enthusiastically. Miss Buckler has been engaged as soloist with the Minneapolis Symphony Orchestra for the Western tour of the organization.

At the Bagby Morning Musicale on Jan. 22 at the Waldorf-Astoria, New York, Mabel Garrison, Paul Althouse and Pasquale Amato of the Metropolitan Opera Company appeared, together with Lucy Gates and Josef Hofmann. Richard Hageman and Giuseppe Bamboschek were at the piano. An interesting number was a trio from Mozart's "The Impresario," sung by Miss Garrison, Miss Gates and Mr. Althouse.

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REED

TENOR

RECITALISTS CROWD CLEVELAND CALENDAR

Famous Visiting Artists Heard in
Gala Week—A Début and
an Anniversary

CLEVELAND, O., Jan. 20.—A gala week has included two symphony concerts by the New York Symphony Orchestra, recitals by John McCormack, Louis Graveure and Alma Gluck, with Arthur Hackett, Paul Althouse and Maurice Koessler as assisting artists at club concerts.

Ernest Schelling was soloist with the Damrosch orchestra at the evening concert. Mr. Damrosch talked to the children at the Saturday matinée.

Alma Gluck sang to an immense audience, which so differed from the usual one which attends most Cleveland recitals that the critics united in considering it a gathering of lovers of this wonderful voice, through the medium of the Victrola.

Louis Graveure was heard impressively at the last of the Friday Musicales at the Hotel Statler, with Frank Bibb as accompanist.

John McCormack's return engagement drew the hundreds who could not get in at the first recital and many more, but did not crowd the hall.

Maurice Koessler, a Boston violinist now connected with Oberlin Conserva-

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tory, played compositions written for the viola by Schumann and Hans Sitt, at the last Fortnightly Club Concert. Mrs. Frances J. Korthauer was the pianist and gave a brilliant performance of three Debussy pieces and Liszt's "Canzon e Tarantella."

Mrs. Caroline Harter Williams, and Lucretia Jones played Russian music at the last meeting of the Lecture Recital Club.

The Evan Williams recital on Jan. 7 in the People's Course won the largest audience of this series. The tenor, never in more mellow voice, told his audience that the concert celebrated to a day, the twenty-fifth anniversary of his first Cleveland concert.

Paul Althouse at the concert of the Studio Club, directed by Francis Sadlier, made a highly successful Cleveland début. "Celeste Aida," a song group, and the duet from Act 1 of "Butterfly," with the soprano soloist of the evening, Kathryn Guarnieri, formed his share of the program.

Arthur Hackett came as soloist for the Mozart Choir, a small chorus of fine quality directed by Carl A. Radde.

ALICE BRADLEY.

OAKLAND POPULAR CONCERTS

Chamber of Commerce to Support Them
—Alice Gentle in Milan

SAN FRANCISCO, Jan. 12.—The Oakland Chamber of Commerce announces that it will give financial support to a new series of popular concerts in the Auditorium. The series will begin on Jan. 28, under the direction of Paul Steindorff.

Alice Gentle, in a recent letter to Anita Young, the San Francisco opera singer, wrote from Milan that she was to sing in La Scala, having been engaged as first mezzo-soprano.

Hothe Wismar played Schumann's Sonata in D Minor at Wednesday's meeting of the Pacific Musical Society, accompanied on the piano by Mrs. Desenberg. Laura James Fuessell, a recent arrival from Chicago, sang Schumann and Haydn songs. A Haydn quartet was played by Mrs. William E. Poyner, Frances E. Poser, August Wiebalk and Dorothy Pasmore.

The restaurant troubles which caused all the union musicians in the city to walk out a couple of months ago have been settled and the men are back at work.

T. N.

Music Department for "Pearson's Magazine"

With the new year Pearson's Magazine has inaugurated a brief music department. The monthly article is written by Carlo Edwards, the young American conductor, coach and vocal instructor, who is now permanently located in New York. Mr. Edwards studied music in Italy for a number of years, making his home in Milan.

OVATION TO KUNWALD FORCES AFTER TOUR

Enthusiasm for Orchestra in Its Cincinnati Homecoming—Varied Recitals

CINCINNATI, O., Jan. 21.—A veritable ovation was given Dr. Ernst Kunwald and the men of the Cincinnati Symphony Orchestra at the pair of symphony concerts last week, their first appearance since the successful eastern tour. The orchestral part of the program which included the "Oberon" Overture of Weber, the "Unfinished" Symphony of Schubert and the "Tod und Verklärung" of Richard Strauss, was given with a pulsing life and vitality which was electrical in its effect upon the audience. The soloist of the series was Marcella Craft, who sang the "Ah, Fors è Lui," aria from "Traviata" and the final aria from Strauss's "Salome." This distinguished artist was given the cordial reception which she so thoroughly deserves.

Ever since his return Dr. Kunwald has been the center of congratulations, one club comprising a group of the most prominent citizens of Cincinnati, the Optimist Club, giving him a luncheon Saturday. Kline Roberts, who successfully managed the Eastern tour, has also been the recipient of many congratulations.

A series of attractive concerts has been given in Cincinnati. One of the most interesting of these by Albert Spalding, violinist, and Rudolph Ganz, pianist, was given Sunday afternoon in Emery Auditorium under the management of Mark Byron, Jr. Another successful concert under the management of Mr. Byron was that given Tuesday evening by Helen Plaut, a local soprano, and Myrtle Elvyn, pianist.

Eddy Brown appeared before a large and enthusiastic audience at Emery Auditorium Thursday evening under the management of J. Herman Thuman.

Criterion Male Quartet Scores in Brooklyn Concert

The Criterion Male Quartet sang for the Chaminade Club of Brooklyn at the Pouch Gallery on Tuesday evening, Jan. 23. John Young was heard in "Beloved, It Is Morn," George Reardon in the "Pagliacci" Prologue, Mr. Rench in Tosti's "Parted" and Donald Chalmers in Spross's "Song of Steel," each evoking great applause. Their quartet offerings, which were also received with acclaim, were the Spross arrangement of Dvorak's "Humoresque," Bullard's "Winter Song" and compositions by Buck, Robinson and Hadley. At the close of the program the audience insisted on sev-

eral additional numbers from the quartet and these were granted. Marion Sims accompanied ably. Arthur Guiterman, the well known poet, gave several readings during the program.

Concert in Des Moines Community Series Well Presented

DES MOINES, IOWA, Jan. 22.—Stormy weather failed to daunt an exceptionally enthusiastic audience at University Place Church of Christ yesterday, when one of the most artistic and enjoyable concerts of the White Sparrow community series was presented by three visiting artists, Mme. Stella De Mette, Giuseppe Battistini, San Carlo Opera stars, and Mrs. Edith Bowyer Whiffen of Petrograd, pianist. Owing to trouble with the organ Mrs. Holmes Cowper's organ numbers were necessarily omitted. Much of the pleasure of the afternoon was due to the delightful accompaniments of Lenore Mudge. Community singing, entered into with unusual zest under the leadership of Dean Holmes Cowper, opened and closed the entertainment.

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HOFMANN PERFORMS FEAT OF ENDURANCE

Plays Entire New York Program Through without Leaving His Piano

JOSEF HOFMANN, pianist. Recital, Carnegie Hall, afternoon, Jan. 27. The program:

Prelude and Fugue in D Major, Bach-d'Albert; Gavotte Gluck-Brahms; Intermezzo, B Minor (from Davidsbündler); Symphonic Etudes, Schumann; Prelude No. 25, C Sharp Minor, Nocturne, Op. 55, No. 2, E Flat Major, Valse, Op. 64, No. 3, A Flat Major, Sonata in B Minor, Op. 58, Chopin: "East and West," "The Sanctuary," Dvorsky; Prelude in C Sharp Minor, Rachmaninoff: "L'Ocean Tranquille," Scriabine; "Venezia e Napoli," Liszt.

Mr. Hofmann has unhappily become addicted to the habit of restricting himself to a single New York recital a season. Now, while there are undoubtedly too many concerts and while moderation is to be highly commended in the matter of adding to their number, it is obvious that the elect can allow themselves the privilege of several appearances a year—should do so, in fact. No recital-giver is more eagerly awaited than this pianist, than whom there lives no greater. Hence he should play here oftener.

As usual, Carnegie Hall was crowded to the last inch of standing room when he appeared there Saturday afternoon, and several hundred sat on the stage and studied the artist at close range. It must be confessed that the recital was not in all respects satisfactory. The program was too long and Mr. Hofmann committed the unpardonable error of playing it all at one sitting, though it lasted close upon two hours. Nobody questions his tremendous endurance—he has proved that repeatedly and there is no need of demonstrating it anew. Only Mr. Hofmann forgets that not everybody's endurance equals his, and in listening to a program like the above a breathing space or two in the shape of short intermissions is appreciated.

This must not be understood as signifying that last week's audience showed weariness or lack of enthusiasm. On the contrary, almost all remained for half an hour after the close of the regular list to hear the encores, of which the pianist was prodigal. His playing throughout the afternoon was of the sort which discourages description, so overwhelming, so titanic, so incommensurably beautiful was it in all respects. Never did the art of Mr. Hofmann seem as vast, his resources as illimitable, his intellect and imagination as powerful and as grandiose. For dignity combined with prodigious massiveness, for purity united with weighty splendor and magical play of color, we have yet to encounter the equal of this achievement.

Columns of detailed praise would not suffice to expose all the beauties of his presentation of every number. For the present, however, it must suffice to mention merely his Bach, his Schumann and his Chopin sonata—particularly the Schumann. The "Symphonic Studies" he gave with an emphasis on certain structural details, an accentuation of the main theme through the divers variations, usually altogether neglected by pianists, that must have shed a new light on the whole work even for those who have been hearing it for years. And the finale of the studies carried one away by the plangency, rhythm and breadth of its performance. The Chopin Sonata was magnificent, and Mr. Hofmann carefully avoided sentimentalizing the themes of the first movement. At the close of the Chopin group he paid a delicate compliment to his countrywoman, Mme. Sembrich (who was present), by playing as an extra Liszt's transcription of "The Maiden's Wish." The audience did not miss the point and eyes were riveted on the singer's box.

H. F. P.

Criterion Male Quartet Wins Five Recalls in New Rochelle Concert

The Criterion Male Quartet of New York appeared before the Woman's Choral Club, Charles André Filler, conductor, at Germania Hall, New Rochelle, N. Y., on the evening of Jan. 26. The four artists sang compositions by Protheroe, Gibson, Dvorak-Spross and Hadley in splendid style and were received with great applause. After their final number they were recalled five times and responded by singing "Bagpipes," facing the chorus. Eleanor Stark-Stanley,

pianist, played Rachmaninoff's G Minor Prelude admirably and was heartily applauded. The club, under Mr. Filler's baton, sang compositions by Tschaikowsky, Friml, Wagner, Lucien G. Chaffin's arrangement of Poldini's "The Dancing Doll," Marshall Kernochan's "The Sleep of Summer," a Goring-Thomas number, and the old English air, "Pretty Polly Oliver," the two last named arranged by Victor Harris.

WELLS ENDS 6000-MILE TOUR

Tenor Traverses Eighteen States in His Seventeen Days' Trip



John Barnes Wells, the Noted Tenor

John Barnes Wells, the well-known tenor, returned to New York on Jan. 22 from a concert trip made in the West and South. It comprised in duration some seventeen days, and included appearances in Burlington, Iowa, Atlanta, Ga., Shreveport, La., and in Texas the cities of Galveston, Houston and Fort Worth, virtually all recitals.

The trip covered about 6000 miles, and took Mr. Wells through eighteen States. On Jan. 23 he was soloist with the Lowell Choral Society, under Eusebius G. Hood, with the Boston Festival Orchestra at Lowell, Mass., where he sang the solo part in Dubois's "Seven Last Words of Christ," and Coleridge-Taylor's "Hiawatha's Wedding Feast."

JOINT RECITAL IN LEWISTON

Art of Werrenrath and Murphy Makes Deep Imprint in Maine City

LEWISTON, ME., Jan. 27.—This season's series of municipal concerts closed last night when Lambert Murphy, tenor, and Reinhard Werrenrath, baritone, gave an impressive demonstration of their art. This, despite the fact that both were sorely handicapped by colds. Mr. Werrenrath's superb enunciation and rare sense of style and Mr. Murphy's splendid endowments were amply sufficient to make the event memorable.

Mr. Werrenrath's voice took on its wonted wealth of color in his group of German songs, which included specimens by Schubert, Grieg and Sinding. Stirring, too, was his singing of the "Pagliacci" Prologue. Mr. Murphy sang Reichardt's "When the Roses Bloom" exquisitely and his delivery of numbers by Protheroe, Cadman, Campbell-Tipton, Horsman, Verdi, Henschel, Leoni and others also compelled unreserved admiration. Mr. Werrenrath included a group of American songs by Burleigh, La Forge, Aylward and Whiting. The artists' voices blended delightfully in two duets. Harry Spier accompanied artistically.

Merlin Davies Assists Woodman Choral Club in Brooklyn Concert

The Woodman Choral Club, directed by R. Huntington Woodman, gave its first concert of the season at the music hall of the Academy of Music, Brooklyn, Jan. 26. Among the offerings were Huhn's "The Message," Hiller's "World, Thou Art Wondrous Fair," Matthews' "Slave's Dreams," Woodman's "Bitter for Sweet," heard for the first time; Moffat's "Chit Chat," and Saar's "Nightingale." W. Paulding DeNike made a telling impression in his cello solos: "Canto Amoroso," by Martini; Davidoff's "Am Springbrunnen," and Massenet's "Clair de Lune." Mr. Woodman's interpretations were of a high order. Songs by Hahn and Lehmann were agreeably sung by the Canadian tenor, Merlin Davies.

G. C. T.

SEEK LEMARE FOR SAN FRANCISCO POST

Musicians Urge Him to Remain
—Consider Sites for Home
of Symphony

Bureau of Musical America,
1101 Pine Street,
San Francisco, Jan. 22, 1917.

THE Exposition Auditorium organ is still incomplete and the appointment of a municipal organist still remains in the hands of the Supervisors. A letter to Edwin H. Lemare, asking him to remain in San Francisco and take the position, has been made public. It bears the signatures of Alfred Hertz, Louis H. Eaton, John C. Manning, Wallace A. Sabin, Frederick Maurer, Jr., Robert Tolmie, Samuel Savannah, Warren D. Allen, Herman Martonne, William Carruth, Alexander Stewart and Howard E. Pratt, all prominent musicians.

This follows the announcement made in MUSICAL AMERICA recently that Lemare was not a candidate for the position. In reply, Mr. Lemare has said: "I am deeply gratified at the spirit of the letter. I have made no definite plans and nothing would please me better than to be able to remain in San Francisco, a city I have come to love."

The first thing to do about getting Mr. Lemare to accept the position of municipal organist is to have the Supervisors offer the position to him. Strong political influences have been at work on behalf of one or more other candidates. The appointment is in the hands of the same men who created a new symphony orchestra for the purpose of giving popular concerts in the great auditorium instead of engaging the existing orchestra to give the concerts, although the latter plan would, in my opinion, have been a

far more successful and satisfactory one, ensuring the best music to the people and giving the Hertz organization recognition that it well deserves.

The San Francisco Symphony Orchestra, Alfred Hertz, conductor, presented the following program in the Cort Theater last Friday afternoon, with Julia Culp as soloist, and repeated it yesterday afternoon:

Symphony No. 4, E Minor, Op. 98, Brahms. Two "Clärchen" Lieder, from "Egmont," "Freud voll und Leid voll," "Die Trommel geröhrt," Beethoven. "Ave Maria," Schubert. Symphonic Poem, "Phaëton," Op. 39, Saint-Saëns. "Träume," Wagner; "Ständchen," Schubert; "Morgen," Strauss. Overture to "Egmont," Beethoven.

The appearance of Mme. Culp undoubtedly had much to do with the large attendance Friday and Sunday, but the orchestra has been brought to such excellence by Conductor Hertz that there is never a vacant seat at any of the concerts. Yesterday standing room was eagerly sought and Secretary Widenham informs me that box-office business to the amount of \$3,000 was turned away.

Magnificent was the interpretation of the Brahms Symphony. Mme. Culp received several recalls at each appearance. Louis Persinger delighted with his violin obligato to the Strauss song.

The great demand for seats at the Sunday concert illustrates the need of a new and larger music auditorium. There is a good prospect that such a building will be ready for next season, in accordance with the plans already outlined in MUSICAL AMERICA. Secretary Widenham states that the success of the project is assured and that the association has three downtown sites under consideration.

Mme. Culp has given two recitals in Scottish Rite Auditorium, under the Greenbaum management.

THOMAS NUNAN.

NOTABLE RECEPTION FOR JOSEPH BONNET

Dr. Carl Invites Many Prominent Musicians to Meet Celebrated French Organist

In honor of the distinguished French organist and composer, Joseph Bonnet, Dr. William C. Carl gave a reception at the Waldorf-Astoria last Monday afternoon which proved one of the most brilliant social functions of a musical nature held in New York this season. Mr. Bonnet has made many friends during the short time he has been here, and interest in him and his art has been so widespread that hundreds of persons prominent in the social as well as the musical world eagerly availed themselves of the opportunity of meeting him. The reception lasted for several hours, and a musical program was one of the features of the afternoon.

Among the guests were: Princess Tsianina, Marquis de Polignac, Anne Morgan, Albert Morris Bagby, David Bispham, Mr. and Mrs. Ernest Schelling, Mme. Ober, Mr. and Mrs. Frederic Martin, Mme. Gabriele Gills, Mr. and Mrs. S. Lewis Elmer, Mr. and Mrs. William Rogers Chapman, Mlle. Yvonne de Tréville, Mme. Clementine de Vere-Sapiro, Mr. and Mrs. Scott Brook, Mr. and Mrs. Homer Bartlett, Percy Grainger, Mr. and Mrs. Warren R. Heden, Mr. and Mrs. Clement R. Gale, Philip Berolzheimer, Mr. and Mrs. Tertius Noble, Mr. and Mrs. Edmund Jaques, Mr. and Mrs. Frederick Schlieder, Mr. and Mrs. Frank E. Ward, Mr. and Mrs. Andrea Sarto, Mr. and Mrs. Walter Henry Hall, Mr. and Mrs. Arnold Volpe, Mr. and Mrs. Clarence Dickinson, Mr. and Mrs. Alexander Russell, Prof. and Mrs. Samuel A. Baldwin, Dr. and Mrs. Frank G. Dossert, Mr. and Mrs. Harold Vincent Milligan, Loudon Charlton, Mr. and Mrs. Walter David, Gaston M. Dethier, Mrs. Carl Alves, Dr. and Mrs. Victor Baier, Oscar Saenger, Frank L. Sealy, J. Warren Andrews, Margaret Harrison, R. Huntington Woodman, Richard Key Biggs, Thuel Burnham, Dr. Miles Farrow, Carolyn Beebe, Charles Whitney Coombs, Walter C. Gale, John Hyatt Brewer, Arthur S. Hyde, Claude Warford, Mortimer Wilson, William Wheeler, Elizabeth Parks, Adele Laeis Baldwin, Thomas H. Thomas, Mr. and Mrs. Herwegh von Ende, Mr. and Mrs. Henry Hall Duncklee, Mr. and Mrs. Joseph Regneas, Godfried Federlein,

Walter Anderson, Kate Percy Douglas, Mr. and Mrs. Eduardo Marzo, Dr. and Mrs. Christopher Marks, Caroline Mihr Hardy, Mrs. Laura E. Morrill, J. Van Broeckhoven, Mrs. Antonia Sawyer, Clifford Demarest, M. H. Hanson, W. Spencer Jones, Mrs. Julian Edwards, William H. Humiston, Edward Johnston, Philip James.

Dr. Carl's guests at dinner following the reception were: Joseph Bonnet, Marquis de Polignac, Miss F. de B. Allen, Mrs. Hanson, Miss Carl, Princess Tsianina, Philip Berolzheimer, Mary Hanson and Loudon Charlton.

Margaret Abbott Heard in Recital

Margaret Abbott, the gifted contralto, gave an informal recital program at the studio of Wilfried Klamroth, with whom she has made her studies, on Sunday afternoon, Jan. 28, before an invited audience.

She sang the aria "Amour viens aider," from Saint-Saëns's "Samson et Dalila," a group of modern French songs, German songs by Reger, Erich Wolff and Hugo Wolf, and finally a group of American songs, including Carpenter's "Water Colors."

Her singing is marked by real interpretative ability and penetration of the poetic thought. Her voice is a rich and mellow contralto, which recalls the organ of the late Mildred Potter, and is capable of profound expression. It has been finely trained, the quality being even throughout the registers. Miss Abbott was heartily welcomed by her hearers, who applauded her after her various groups.

Theater Party for Miss Breid

In honor of Lulu Breid, of R. E. Johnston's office, Mrs. Noble McConnell, president of the New York Mozart Society, gave a luncheon and theater party on Saturday, Jan. 27. The luncheon took place at the Biltmore, and for the matinée Mrs. McConnell engaged the boxes for the "Little Lady in Blue" at the Belasco Theater. Among the guests were Belle Story, Mrs. R. E. Johnston, Idelle Patterson, Mrs. Leopold Godowsky, Mrs. Enrico Scognamillo, Lucile Orrell, Jean Cooper, Minnie Breid and Alice Nielsen.

Amy Ellerman, the New York contralto, appeared as soloist at the meeting of the New York State Teachers' Association in New York on Jan. 30. She will also be heard in "The Messiah" with the Watertown (N. Y.) Choral Club, Bradford Treadwell, director, on March 1. On March 11, Miss Ellerman will sing in Gaul's "Holy City" at St. James Episcopal Church, New York.

Philadelphians Want More of Gatti-Casazza's Wares

By H. T. CRAVEN

PHILADELPHIA, Jan. 29.—The more or less "stately pleasure dome" once "decreed"—not by Kubla Khan, but by Oscar Hammerstein—at Broad and Popular Streets underwent something of the experiences of a veritable siege last Tuesday evening. These terrific investments of the Metropolitan Opera House have been a significant feature of the current musical season. Formerly, the exclusive responsibility for such scenes devolved upon Enrico Caruso. He was last week's generalissimo, when "*Bohème*" was sung. The popular Italian tenor is expected to draw crowds, but of late even non-Caruso operas have been fairly mobbed.

In other words, Mr. Gatti-Casazza's enterprise in Philadelphia seems to be in for an era of striking prosperity. Dismal days of the Campanini and Dippel régimes are no more. The New York grand opera almost invariably draws a seething mass of aspiring auditors. It is doubtful if a number of these can hear much of the performance. Standing conditions at the Metropolitan are by no means ideal. The seating capacity of the house is so great that the passage—hardly attaining the dignity of a foyer—back of the large parquet circle row provides rather insufficient accommodations and keeps the police busy straightening out lines to keep the aisles clear. Humanity simply chokes the Metropolitan and then the doors are closed.

For this uncomfortable situation, Alfred Hoegerle, manager of the house, has foreshadowed a possible remedy. Chatting with the present writer last Tuesday, during a "*Bohème*" entr'acte, he outlined a pleasant prospect of bringing more opera to Philadelphia. Year by year, since the departure of the Chicago organization, the allotted number of music drama performances has slowly increased. It is now up to sixteen. "I believe," said Mr. Hoegerle, "that the presentation of twenty-five operas a season would be a paying proposition here. Twenty works could be sung on Tuesday nights, and five other performances might be given on Tuesday afternoons. Matinee audiences are distinctly different from those at night. Inevitably they cultivate the suburban field. Many women, living on country estates, who now hesitate about taking the long journey to town at night—even in limousines—would attend the afternoon bills. The fact that another opera would be offered in the evening would not, I maintain, be a handicap to success." Hammerstein, Dippel and Campanini used to give two bills here on the same day. They never found the plan a drawback. In any event," he concluded, "Philadelphia is large enough and sufficiently interested in opera to purchase more of that commodity than it now has the privilege of buying. Just look at this house, filled with more than four thousand persons!"

The speaker himself was standing far back in the Metropolitan as one can and still be past the ticket-takers. William J. Guard was tiptoeing through a huddled mass of people, packed as tightly as in a rush-hour trolley. Mr. Shubener, personal representative of E. T. Stotesbury, owner of the house, was fairly pinned against the wall, talking to a prominent music critic, who had given his seats away. House officials got scant courtesy when cubic inches in the auditorium are worth so much ready money.

* * *

The performance itself, although excellent in some ways, was devoid of special novelty. Caruso was in good routine voice and his "*Sono un Poeta*" was faithful to the ubiquitous phonograph records. The *Mimi* of Frances Alda shows continual improvement. It is now a carefully conceived portrait. Pasquale Amato was the *Marcello*. There was a new *Musetta* in Edith Mason.

Conductor Papi on his second appearance here proved his worth more effectively than in the thin measures of "Marta."

* * *

There was no explanation on last week's Philadelphia Orchestra programs of why César Franck's symphonic poem,

"Redemption," originally billed, was dropped from the regular Friday afternoon and Saturday night concerts. Possibly, however, Mr. Stokowski feared that the inclusion of this number would inordinately extend the schedule. As it was, the concert was of average length.

But much above the average was the delight engendered by this pair of entertainments. French music scarcely gets its deserts in this vicinity and Leopold Stokowski sought to pay a deserved tribute to this highly interesting artistic field. From the viewpoint of novelty the prime feature was Debussy's "lyric poem," "*The Blessed Damozel*," unsuccessfully offered for a Prix de Rome, with which he had been previously honored for his "*Enfant Prodigue*." After a first hearing it is fairly easy to see why the prize was withheld.

"*The Blessed Damozel*" is a harmless work. It is bathed in atmosphere of mystic melancholy that is not unsoothing, and is altogether devoid of passages of irritating pomposity. But the work as a whole is uninspired. Only occasionally in some of the instrumental setting is the individual Debussy's harmonic idiom manifested. The bulk of the composition is of the wildly sugary school that suggests the worst—but never the too often unconscionable best—moments of Massenet. Women singers of the Philadelphia Orchestra's well-trained chorus were heard in the ensemble passages, while the solos were furnished by Mabel Garrison of the Metropolitan Opera Company. In the arrangement of all this vocalization, M. Debussy seems to have been curiously confused. Soliloquies spoken by the Damozel herself in Rossetti's poem are duly rendered by the soloist, while the chorus handles most of the descriptive matter. This general plan would have been entirely fitting, had not the composer assigned his soprano certain comments on her own words, which certainly would never have been made by any one in his right mind or off the musical comedy stage. The procedure, indeed, suggests some of the folly of Frank Tinney.

Here is a sample. Properly enough the chorus voices the first line of the penultimate verse:

"She gazed and listened and then said,
"Less sad of speech than mild,—"

and properly also the Damozel declares

"All this is when he comes."

But the poet adds the words, "She ceased" and, madly enough, the soloist herself sings these very words "She ceased." Surely to pretend to portray a character on the stage, to voice lines of soliloquy and then to add, in the third person, that one has finished speaking what has just been said approaches the last word in nonsense. It is as if *Hamlet* had said:

"O what a rogue and peasant slave am I."

and then added: "Hamlet has just said that and he has now finished speaking!" In such a case the eternal riddle concerning the Danish prince's madness would long ago have been solved.

* * *

A better and more familiar side of Debussy was revealed in "*The Afternoon of a Faun*," the flavor of which was exquisitely expressed in Mr. Stokowski's reading. The orchestra also gave Dukas' deliciously fantastic "*The Sorcerer's Apprentice*," the performance of which always makes one wish that "*Ariadne et Barbe Bleue*" had not been dropped from the operatic repertory, and Henri Rabaud's noble Symphony No. 2. This work has much of the dignified sincerity of Franck, expressed in altogether different melodic language. The symphony has had two previous presentations in Philadelphia and each hearing emphasizes its depth and intrinsic worth. Mr. Geopp in his program notes persists in calling the quality of the composition Teuton, rather than Gallic, and then contradicts himself by suggesting that Rabaud may be wearing the mantle of César Franck, whose musical achievement is scarcely ever held to be Germanic. This is the sort of outmoded appraisement which would grant to French art only that which is saccharine and shallow, acknowledging the Gounod of Siebel's aria, and denationalizing the great Berlioz.

As to Rabaud, he is a serious and accomplished musician of whom Americans have assuredly not heard the last word. Some day when New York's opera management considers a French wing in

its organization, production may be made of Rabaud's delightful Arabian Nights' music drama "*Marouf, the Cobbler of Cairo*." The writer heard this charming work, based on a libretto suggesting "*Kismet*," at the Opéra Comique in 1914. The performance calls for much opulent spectacle, but the musical structure, which is sound and keenly modern but without faddism, is rich in flavorful appeal. The opera also demands a fine baritone, who can act. Jean Perrier, Oscar Hammerstein's first and best *Pelléas*, created the title rôle in Paris. Should this gifted artist ever revisit our country, "*Marouf*" may win its due. The work with its fascinating story has distinct elements of popularity, which should make its staging a profitable as well as an artistic enterprise. It may be added that M. Rabaud was for some years one of the leading conductors of the Paris Grand Opera House.

* * *

It was announced last Thursday that the Philadelphia Orchestra management had renewed Mr. Stokowski's contract for five years. Throughout this period the annual deficit of the organization will be paid by the anonymous donor whose efforts to aid the orchestra have been clinched by the pledging by other benefactors of more than the stipulated half million dollar endowment fund. In this connection, it is gratifying that the management has abandoned its rather mysterious attitude concerning the promises of financial aid. As previously noted in these columns, there was a certain lack of clarity in the announcement that the necessary pledges amounting to \$5,000,000 of contributions had been secured. This indefiniteness was accredited to a natural desire not to let enthusiasm over what had been accomplished hinder improvement over the original design. Once the required half million, ensuring payment of the deficit, was obtained, it was but human nature to seek to raise the sum to a higher power. The present writer sympathized with this laudable policy, but he is glad to see that the authorities are unafeared to acquaint the public with the development of their project. The orchestra association now frankly admits that promises of gifts to the endowment fund total about \$648,000, and that the aim is to increase that to three-quarters of a million before the summer. It is highly likely that such hopes, which all Philadelphia should echo, will be realized, and that financially, as it is now musically, the Philadelphia Orchestra will be one of the standard artistic organizations of the world.

* * *

Impresario Rosenbach still glowingly envisages the prospect for more popular-priced music drama in Philadelphia and a few days ago a meeting was held at which efforts were made to infuse new life into the ill-starred Philadelphia Grand Opera Company. Mr. Rosenbach's plan is now to incorporate an opera company and sell shares to the public at ten dollars each. As yet, however, no more performances for the Academy of Music have been announced.

PITTSBURGH CLUB IN CONCERT

Miss Johnson and McKelvie Aid Apollos
—Crowd Hears Boston Players

PITTSBURGH, Jan. 29.—A delightful concert was given last week by the Apollo Club, Rinehart Mayer, conductor, assisted ably by Anna Laura Johnson, soprano, and James W. McKelvie, baritone, and a quartet composed of Dan Jarrett and Emil Bingel, tenors; E. C. Schultz and Frank Demms, bassos. Carl Bernthal was the pianist and David Lewis played the organ accompaniments, their efforts being most satisfactory. The work of Miss Johnson, Mr. McKelvie, the quartet and the chorus was thoroughly commendable.

One of the most delightful orchestral concerts ever heard in Pittsburgh was given last week by the Boston Symphony Orchestra, under Dr. Karl Muck, before one of the largest audiences ever gathered in Carnegie Music Hall. The program included the First Symphony, Jan Sibelius; the "Egmont" Overture, Beethoven; Variations on a Theme from Haydn, Brahms; Debussy's Prelude and "España," Chabrier. Dr. Muck received an ovation.

E. C. S.

Charlotte Lund Engaged as Soloist for Norwegian Sängerfest

Charlotte Lund, the prominent soprano, has been engaged as soloist for the big Norwegian Sängerfest to be held in Seattle on Sept. 1 and 2. After this appearance Mme. Lund makes a concert tour of the Pacific Coast.

DISTINGUISHED ARTISTS HEARD AT NASHVILLE

Grainger, May Peterson, Paul Reimers and Princess Tsianina Appear in Fine Recitals in Tennessee City

NASHVILLE, TENN., Jan. 26.—Percy Grainger in his recital at Ward-Belmont College on Jan. 19 created unbounded enthusiasm, his playing and compositions were rich in surprises and delightfully original.

On the following evening May Peterson and Paul Reimers were heard in joint recital at the Auditorium, and though hampered by a cold hall, which made the audience restless, the singers were gracious and made the evening an artistic success. Lucy Joclyn Bushnell entertained a number of musicians in honor of Miss Peterson at the Y. W. C. A. on Saturday. The hostess and her guest had been fellow-students in Berlin at one time.

The singing of the young Indian Princess, Tsianina, at the Centennial Club Tuesday evening, was an occasion as unique as it was interesting. Tsianina sang with histrionic charm the songs of Charles Wakefield Cadman, Burton and Troyer. Indian melodies transcribed for the piano were given pleasing interpretations by Lorraine Schiller. E. E.

JOIN IN NEW BRITAIN RECITAL

Cara Sapin and Raymond Havens Appear in Connecticut Program

NEW BRITAIN, CONN., Jan. 24.—Mme. Cara Sapin, contralto, and Raymond Havens, pianist, both of Boston, gave a joint recital in the Prevocation Grammar School Hall, Jan. 23, under the auspices of the United Parents' and Teachers' Association.

Mme. Sapin, who was a member of the old Boston Opera Company, is now devoting her time exclusively to concert and oratorio work and has become favorably known in this field throughout the country. Upon this occasion she was heard in an aria from "*Cavalleria Rusticana*" and in French, German and English songs. Her voice is a dramatic contralto with an expansive compass and her artistic singing afforded great pleasure to the large audience. Mr. Havens played pieces by Chopin, MacDowell and Liszt, arousing hearty applause by his compelling performance. Both artists were obliged to add extras.

Bauer with Damrosch in Brooklyn

Harold Bauer was the soloist with the New York Symphony Orchestra at the Academy of Music, Brooklyn, on Jan. 27. Saint-Saëns's Concerto in C Minor in the hands of this distinguished artist fared admirably. The orchestra under Walter Damrosch played with illuminating spirit Raff's Symphony No. 5, and the highly contracted "*Valses nobles et sentimentales*" of Ravel, which afforded an innovation.

G. C. T.

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MUSICAL AMERICA'S OPEN FORUM

Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith.—Ed. MUSICAL AMERICA.

Has the United States More Than 118 Notable Composers?

To the Editor of MUSICAL AMERICA:

For business reasons I have made a list of all the composers, musicians, organists and conductors whose biographies appear in "Who's Who in America." I have many songs in manuscript, for which I wish music written.

My list includes the ages of each. Having been a statistician for thirty-four years, I tabulated the ages. You may wish to use the results in your paper.

Whole number of composers, musicians, organists and conductors mentioned in "Who's Who in America," 130, of whom 118 were men and 12 women. Of the 130, 55, or 34 per cent, were living in New York City. The men are advanced in age; only three of the women gave their ages, so they are not included below:

Under 40 years of age.....	1
40 to 50.....	33
50 to 60.....	38
60 to 70.....	24
70 to 80.....	19
Over 80.....	3

118

71 per cent are over 50 years of age.

There are, of course, more than 118 (male) musicians in America who have written music, or one to a million of our population. The 118 have all done notable work. The question is, will the thousands of embryo composers produce more than one notable to the million in the future and make the United States really a "Musical America"?

CHARLES F. PIDGIN.

Brookline, Mass., Jan. 19, 1917.

Recapitulation of the "Spring Song" Theme

To the Editor of MUSICAL AMERICA:

Whew! After picking up the pieces of my anatomy left scattered after the onslaught of "Simplicissimus" and Roger Bernhard in the Open Forum of Jan. 27, I have just enough breath left to make a feeble rejoinder in behalf of my letter which aroused their indignation.

Of the two replies to my comments on Mr. Casals' playing of the hackneyed "Spring Song" of Mendelssohn, I prefer to answer that of "Simplicissimus" because it is more constructive. In fact, he has brought up one point which, in a mere abstract sense, might seem to be a valid refutation of my contention. It is the declaration that it is advisable for a great artist to play a hackneyed work like the "Spring Song" on the ground that he will thereby restore to it the dignity of which it has been robbed by "millions of performances."

In the abstract, such a position is quite tenable, but the idea may not work out in concrete instances. Personally, I did not find the "Spring Song" purified of its acquired banality when I heard Mr. Casals play it at the Biltmore, though he did perform a service in showing how the piece should be done—*sans* the sentimentality that mars it when it is vulgarized in the ordinary performance. Not all the noted 'cellist's art, however, could make me forget that this was, after all, the same tune which the phonograph in the opposite apartment once ground out for so many weary hours, with the text:

"Love me to that ever-loving
Spring Song melody."

Perhaps, as "Simplicissimus" points out, Mr. Casals was unaware that there existed a "Spring Song" Rag. However, not all of us have been protected against the contamination of hearing the accursed ragtime. ("It is dreadful, my dear, the things the children pick up on the streets!") However, it is not merely the "Spring Song" that I object to hearing played, but any similar work which—admirable in itself—is now banal, because it has been so everlastingly mis-treated. (See Standard Dictionary: "Banal—meaningless from over-use.")

In backing up the point cited above "Simplicissimus" praises the services of other noted artists in bringing back various works to their "rightful place of re-

spect." He mentions the Mendelssohn G Minor Concerto, a Viotti concerto, Pierné's Serenade, de Bériot's Seventh Concerto, etc. I do not admit the analogy. While the connoisseur may have become tired of such works, the man-in-the-street has probably never heard of them. There is a distinction between what the "high brow" considers banal and what the "low brow" considers banal. I have often been annoyed by critics who took artists to task for playing "hackneyed" works when these works were entirely unfamiliar to a large portion of the public.

By all means let artists continue to acquaint the great public with worthy works of which only the blasé critics are tired, but why drag from the shelf music that has been so cheapened that even the man-in-the-street is sick of it?

If you have constantly been gazing at a reproduction of a famous painting now being used in subway "ads" of a tooth paste, you are not likely to buy a copy of the picture and hang it up in your living room, are you?

KARL SHERMAN.

New York, Jan. 28, 1917.

Look Out for This Beggar!

To the Editor of MUSICAL AMERICA:

A young man, who gives his name as Frederick von Schantz, has been going around New York during the last few months obtaining money from many prominent musicians.

The young man called on me and obtained money from me, claiming that he was the Berlin correspondent of the *Signale*, and that he was penniless because he had lost his position. During the early part of the war a man giving his name as Isidor Zell visited the offices of several New York managers, claiming to be the New York correspondent of *Die Signale*. I find that this man was probably the present "Friederich von Schantz." I know that this man has not been Mr. Spanuth's representative, as Mr. Spanuth has written a prominent New York musical manager stating he does not know him and has not employed him.

The method of obtaining money is for Mr. von Schantz to call on a musician, and bring with him a letter to the musician, which states he intended to leave, if the musician was not at home. I have in my possession several of these letters; they are all written along the same lines. The writer of them claims that he was introduced to the person he calls on, states that he is a Finn, that he is a composer, pupil of Sibelius, Rachmaninoff, etc., etc. Because of his German name he claims that he has been unable to get a position, that he is starving, that he is sleeping in the public parks. Despite that his appearance is not that of a person sleeping in the parks and starving, practically every musician he has called on has given him money. Only to-day two musicians called me on the phone and asked me what I knew about him. His plan is to say: "I heard your recital and am writing a concerto for you, which I wish to dedicate to you." If the artist is a pianist, he says "piano concerto," if a violinist, "violin concerto or sonata," as the case may be.

It is figured that he is collecting at least \$200 a week in the way of "easy money" from charitably disposed musicians.

A VICTIM.

New York, Jan. 29, 1917.

Mr. Smith of Birmingham Objects to Certain Kinds of Café Music

To the Editor of MUSICAL AMERICA:

When it comes to an appreciation of music, I am in the position of the average tired business man who, oppressed with the tedium and cares of the daily hunt for the dollar, would like to be cheered up at every available opportunity, and especially when he is rushing his meals. For this reason I have just held an argument with the manager of our leading hotel, where I sometimes blow in for the refreshment of the inner man (with food, of course, for this is "dry territory" and I obey the law), to protest against having to eat my soup to the singing of "Onward, Christian Soldiers," and then to have to chew a tough tenderloin steak to the strains of "The Rosary."

Now, I am not an irreligious man. I dutifully put on my religion with my Sunday clothes, once a week. I contribute to our church, if not liberally, at least decently. My point is that the good people who are trying to develop

wings on us before our time comes are making life all too serious. There is a place for all things, and surely when you are eating your meals, and must hear music, let it be to cheer and aid digestion, and not of that character which causes a man to reflect upon his sins and realize that he is in danger of ultimate damnation.

As a member of the various commercial organizations here, and in a strenuous business, whose purpose it is to insure people's worldly goods, regardless of what may happen to them hereafter, I am much in need of comfort of the right kind.

When I read about Mr. Freund's visit to this town to arouse interest in music, I was afraid that he was going to reproach us for having a secret liking for the Tango. But I find to my satisfaction that he pleads for music for the masses (to which I belong) and that we should start in by realizing that the musical education of the masses has yet to be accomplished.

I would have gone to hear his address, but I had a previous engagement to shoot craps with some friends, though the limit is placed at ten dollars as the utmost a person can venture and lose. I mention this diversion to show you how much we are in need here of efforts to bring a little joy into our lives.

Even "the movies" are now becoming ultra-respectable and I cannot go to them without seeing in the principal rôle a clergyman bringing sinners to repentance at the finish to the music of the old familiar hymns.

What I am afraid of is that this community is becoming altogether "too good."

Let me sign with the familiar name of

SMITH.

P. S.—In order to distinguish myself from all other Smiths, let me say, with becoming modesty, that I am the business man of

Birmingham, Ala., Jan. 20, 1917.

Emporia's Voice Already Awakened

To the Editor of MUSICAL AMERICA:

In reading the article, "Awakening the Voice of the Nation," under the signature of May Stanley in your issue of Jan. 13, I was much surprised to find the following: "Colony, a village of six hundred persons, was the first to call for Professor Nevin's help in starting a chorus; then followed (the names of a number of Kansas towns and cities), Emporia, etc."

The above gives a wrong impression of musical conditions in Emporia and Kansas. For instance, in our own school, Mr. Beach, the director, has conducted the following works that I personally know of: 1913, "The Redemption"; 1914, "Elijah"; 1915, "The Messiah" (the writer conducted this work). This year Mr. Beach has already given two performances of "The Holy City," and has another work in preparation for our annual Spring Festival. These works were all given with orchestral accompaniment and with choruses averaging 200 voices each. Other works were given under Mr. Beach's direction prior to 1913, but of them I personally know nothing.

Prior to 1913 some very excellent choruses were organized and conducted by Prof. D. O. Jones and also by Mrs. S. F. Cravens. I am informed upon reliable authority that several times choruses organized and conducted by Mr. Jones easily captured first honors in contests held at different points in the State and also at Kansas City, Mo.

In the autumn of 1914, Mr. D. A. Hirschler was elected dean of the music department of the College of Emporia, and since that time has organized and conducted excellent choruses each season, presenting, in 1915, "St. Paul," and 1916, "King Olaf."

There are at the present time no less than four choruses, four glee clubs (two of male voices and two of women's voices), besides the Emporia Woman's Chorus, the Treble Clef Club and the Gwallua Octet, aggregating not less than six hundred voices, all rehearsing for spring appearances.

As I remember it, Professor Nevin came to the University of Kansas in the autumn of 1915 and was booked to make his first public appearance in Emporia within the next thirty days under the auspices of the Fortnightly Music Club, of which Mrs. Morrison happens to be president.

In writing this letter I have no "axe

to grind," but simply wish that those interested and not closely in touch with true conditions here may not be misled and also to give credit to whom credit is due.

HARRY MURRISON,
Member of the Faculty, Department of
Music, Kansas State Normal School.
Emporia, Kan., Jan. 20, 1917.

Using the Name of the Metropolitan Opera Company

To the Editor of MUSICAL AMERICA:

The attention of the Metropolitan Opera Company has been directed to the fact that some of the artists heretofore in its employ, after severing their connection with the company, have still continued, in circulars, programs and other advertising matter, to use the designation "of the Metropolitan Opera Company," when, in fact, they are no longer connected with the company.

The Metropolitan Opera Company desires to emphasize the fact that hereafter it will permit only artists actually in its employ to use such designation, and it will not permit artists who have left its employ to mislead the public by designations which would persuade the public to believe that such artists are still connected with the Metropolitan Opera Company. No objection, however, will be raised to such artists using the advertising form, "formerly of the Metropolitan Opera Company."

We trust that musical managers as well as the press will aid us in the premises in order to protect the public from palpable fraud.

METROPOLITAN OPERA COMPANY,
Edward Ziegler,
Administrative Secretary.
New York, Jan. 20, 1917.

The Home Where Music Reigns Is the Cradle of Good Citizenship

To the Editor of MUSICAL AMERICA:

As a lover of music, as a teacher and as a native Savannahian, I desire to express my thanks for Mr. Freund's inspiring lecture before the Normal Class when he was in Savannah.

It is indeed a pleasure to know that our land, so rich in all other forms of opportunity, has risen to the sublime heights of leadership in the finest of all the fine arts, finest because every race in every clime, by music's touch becomes divine.

I cannot hope more than Mr. Freund himself to see the realization of the hopes he so bravely placed before us, but it is my earnest prayer that never again may the sweet soul of MacDowell bring to our hearts a plaintive reproach.

I agree with Mr. Freund thoroughly that the home where music reigns as a household god is the cradle of good citizenship. Its lack tends the other way. Whoever heard of harmony existing in Hades?

JOANNA E. WALSH.
Savannah, Ga., Jan. 12, 1917.

"Tosca's" Change of Costume

Dear Mephisto:

Far be it from me to refuse a reputation for gallantry, even to taking up the gauntlet in defense of a singer's change of costume, but I must come by that reputation honestly. When I tried to answer the *Globe's* critic it was with no intention of championing Mme. Farrar as much as I admire some of her work at the opera. It did strike me as rather odd that *Tosca* found time to change her dress, but why not give the poor girl a chance? In these hard (?) times for song birds it would be almost too much to ask a lady to drag an expensive second-cut dress about a "roof-garden" prison. Be that as it may, many thanks for my place in your musings. Gee! It's wonderful to be a writer.

H. R. A.

Jan. 25, 1917.

"Tosca" Did Stop to Change Her Gown

My Dear Mephisto:

May I suggest that the *Globe's* music critic as well as some others, read the score of "Tosca" and they will find several things that the mere observer may not have noticed. They call attention to the fact of *Tosca's* change of gown in the last act—and question whether it is correct, considering that *Tosca* returned to collect her jewels (which you can easily verify by reading the words in the last act) why should she not stop to change her dress for the journey to come? I am afraid your readers did not think of this, but it is quite true. It is quite the natural thing to do, but it seems there are always a few to criticize rightly or wrongly, but this time they evidently did not use common sense.

LESTER C. BRENNAN.

New York, Jan. 27, 1917.

Mozart and Mendelssohn Novelties for Chicago

The Former's "Bastien and Bastienne" and the Latter's "Son and Stranger" Receive Their First Productions in That City—Spiering in Notable Recital—Blanche Goode, Pianist, Scores Success

Bureau of Musical America,
Railway Exchange Building,
Chicago, Jan. 28, 1917.

NOW that the Chicago Opera Association's season of ten weeks is over, musical Chicago has settled down to a routine of concerts and recitals. Of more than ordinary interest were the recital by Theodore Spiering, Monday afternoon, at the Blackstone Theater, given under the auspices of the Musicians' Club of Chicago, and the first Chicago production of "Bastien and Bastienne," the one-act operetta by Mozart, and the first complete production in America of "Son and Stranger," also a one-act operetta, by Mendelssohn. Both of these works were presented Thursday evening at Orchestra Hall with orchestral accompaniment, scenic investitures and in costume.

This representation, given under the direction of Rossetter G. Cole, one of our most distinguished musicians, was arranged as the Annual Extension Fund Benefit of the Musicians' Club, and also was the means of bringing before the musical public several artists whose operatic accomplishments proved worthy of commendation.

Wednesday morning's recital at the Ziegfeld brought Blanche Goode, a New York pianist, to our attention, and on Friday afternoon Marcella Craft, the American soprano, appeared as soloist with the Chicago Symphony Orchestra in selections by Mahler and Strauss, in which she won much praise last year.

Theodore Spiering, the eminent violinist, gave himself no light task in the program which he had prepared for last Monday. His performance of the Tartini Sonata in G Minor, and the Prelude and Fugue by Bach, for violin alone, from the first sonata, were classics, played with restraint and fine musical understanding. The Beethoven Romanza in G, the pieces by Dvorak, Kreisler, Rothwell and Grasse had charm of interpretation and refinement of tone shading, and the Saint-Saëns A Major Concerto, teeming with mechanical difficulties, was played with nonchalant ease as to its technical demands and performed with rare distinction. Two pieces by Rubinstein-Wieniawski and Tschaikowsky ended the recital, which was one of the most important contributions from visiting violinists this season. Maurice Eisner played the accompaniments with musicianly finish.

The Mozart Première

The simple beauties of Mozart's "Bastien and Bastienne" were most ably set forth on Thursday by Elsa Harthan Arendt, soprano; Arthur Platz, tenor, and Louis Kreidler, baritone. The score, which is musically light, though by no means easy, was admirably played by the orchestra under Mr. Cole, and Miss Arendt disclosed in the soprano rôle a voice which has a fine clear timbre and is flexible and well produced. Her dramatic ability is, of course, somewhat undeveloped. But the work affords few opportunities for histrionic display.

Mr. Kreidler sang and acted with the freedom and ease of the rousted artist. He was in fine voice and sang excellently. Arthur Platz in the tenor rôle is also to be commended for his vocal attainments. The opera was sung in German, and all the participants enunciated clearly.

Mendelssohn's "Son and Stranger" is somewhat more elaborate and has a story which admits of more dramatic play. There is no record of a performance in its entirety of this opera in America, though one of his vocal numbers, "I am a Rover Bold," has often been heard on our concert stage. A long lost son returns home just in time to participate in the ceremonies prepared for the mayor of a small German town, who celebrates his fiftieth year in office, and the surrounding countryside is eager in anticipation of the festivities. A strolling peddler appears, tries to impersonate the lost son, but is frustrated in his plans by the son himself, who returns not only to his parents, but also to his sweetheart; to the discomfiture of the peddler.

A Capable Cast

A larger cast is required for this opera. Warren Proctor, a tenor who had made

some successful appearances with the Chicago Opera Association, sang the rôle of the son pleasantly, exhibiting fine vocal traits. Herbert Gould, who should be an acquisition for any opera company for his clever dramatic abilities and his resonant voice, sang the rôle of the peddler. Louise Hattstaedt Winter's clear and pleasant soprano made the rôle of the young sweetheart most sympathetic, and Louise Harrison Slade, as the wife of the mayor, discloses a deep, rich contralto. H. C. Winter managed to keep on the key throughout his monotone music as the mayor. There was also a chorus of villagers, made up of members of the club, who gave a picturesque setting to the finale of the opera. A large sum of money was added to the Musicians' Club Extension Fund through this performance.

In the G Minor Sonata by Schumann,

the E Minor Prelude, Choral and Fugue by Mendelssohn and in three characteristic and clever tone pictures by A. Walter Kramer, catalogued on the program as preludes, Blanche Goode disclosed at her piano recital at the Ziegfeld Theater Wednesday morning talents of noteworthy order. Her touch is firm and ringing, her technique is facile and her grasp of the compositions which she interprets is intelligent and keen. She gave a clean and technically brilliant reading of the Mendelssohn Prelude and Fugue, and knew how to establish the varying moods of the three pieces by Mr. Kramer, which were entitled "At Evening," "An Oriental Sketch" and "Tristes." The composer has a gift for tone painting, and the works were well received. There were also pieces by Grainger, Debussy, Roentgen and Albeniz.

MAURICE ROSENFIELD.

IN MUSIC SCHOOLS AND STUDIOS OF NEW YORK

Two talented pupils of Mme. Gina Ciaparelli Viafora, the prominent New York vocal teacher, were heard to good effect in recent concerts. Gretchen Hood appeared on a program given by the Tuesday Evening Musical Club in Reno, Nev., winning much praise for her fresh, well schooled voice, as well as her attractive personality. She gave several bergerettes and an aria from "Héroïde." Mrs. Sara Burditt was her accompanist.

Mrs. John F. Mahlstedt, soprano, was one of the soloists in a concert at New Rochelle, N. Y., Léon Rothier of the Metropolitan Opera being another of the participants. The concert was given by the Society of St. Vincent de Paul and Queen's daughters of St. Gabriel's Church. Mrs. Mahlstedt offered Tosti's "Se tu m'Ami" with an abundance of spirit and delicate shading, while the late composer's "Goodbye" was done in an impressive manner.

* * *

A most enjoyable "At Home" was given by Dudley Buck, the prominent New York voice teacher, at his studios in Aeolian Hall, on last Sunday afternoon. Marie Morrisey, Edgar Schofield, Cynthia Kellogg and Thomas Conkey, formerly leading man with Christie MacDonald in "Sweethearts" and "Spring Maid," artist pupils of Mr. Buck, were heard in a varied program. Mr. Conkey sang airs from the "Spring Maid" and several other songs. John Palmer entertained with humorous recitations. There were more than one hundred and fifty guests, David Bispham and Gena Branscombe among them.

* * *

The twenty-second recital of this season at the American Institute of Applied Music, 212 West Fifty-ninth Street, New York, was given Jan. 26 when a program of more than ordinary interest was presented. Pupils of H. Rawlins Baker, McCall Lanham, Miss Ditto, William F. Sherman, Miss Chittenden, Leslie Hodgson and Henry Schradieck appeared. Two of the participants were young. Newman D. Winkler, pupil of Mr. Sherman, a lad of thirteen, played Roger's Etude Melodique with a fine swing, and Margaret Spotz, Miss Ditto's little pupil, showed to excellent advantage a Bach Invention and Chopin's "Minute" Waltz. Mr. Lanham was represented by Mildred Deats, a mezzo-soprano with an excellent quality voice. Hinkle Barcus, who has been heard with pleasure on several previous occasions, and Mildred Dewnap, whose art has a decided Gallic quality, also gave fine accounts of their talent and training.

Mr. Baker's pupils reflected the clarity and technical grasp that one has learned to expect from his students. The Mendelssohn Violin Concerto was played by George K. Raudenbush who, with another talented lad, played the Handel Sonata in G for two violins, most ably accompanied by Louise Keppel. Four of Miss Chittenden's pupils contributed numbers, the most noticeable of which were the D Minor Suite of Handel, played by Alice Clausen, and the First Movement of MacDowell's Norse Sonata, which received a stirring reading from Rose Karasek.

* * *

The American Progressive Piano School, Gustav L. Becker, director, was

moved to 161 West Seventy-first Street on Jan. 30. The former headquarters of the school are to be torn down. A farewell musicale was given by Mr. Becker's pupils on the last day.

* * *

Pupils of the American Progressive Piano School, Gustav L. Becker, director, gave an exceedingly enjoyable musicale at the school on Jan. 27. A diversified program was intelligently interpreted by Gertrude Silverman, Alice M. Levy, Mrs. W. B. Crowell, Millie Barnam, Ruth Sexton, Charlotte Jaeckle and Mrs. F. S. Withers. The audience heartily applauded the pianistic qualities of the soloists and derived deep pleasure from the singing of the assisting artist, Mrs. Alice R. Wood, soprano.

* * *

The pupils of Alexander Bloch, the New York violinist, were heard in a recital at the residence of Mrs. J. M. Proskauer, in West Sixty-ninth Street, on Jan. 28. Those appearing were Charles Perera, Clifford MacAvoy, Philip Marke, Alexander Feigenow, August Breuer, Morris Harrison, Joseph Zivelli, Emil Bloch, Leo Meke, Edward Murray. The program included Saint-Saëns's Rondo Capriccioso, a Handel Sonata, a Schubert Sonatina, the first movement of Viotti's Twenty-third Concerto, Corelli's "La Folia" and pieces by Bloch, Drdla, Martini-Kreisler, Rode, Vieuxtemps, Beethoven and Dvorak. The students played pleasingly, from the youngest to those who were heard in the advanced concert pieces.

* * *

Jean Barondess, soprano, an artist-pupil of Lazar S. Samoiloff, the Carnegie Hall vocal teacher, sailed recently for South America, where she will sing leading parts with the Silingardi Opera Company. Miss Barondess has made successful appearances with the National and Zuro Opera companies.

* * *

Luther Emanuel Widen, B.A. University of Nebraska, 1910, M.A. University of Iowa, 1911, consulting psychologist, announces the opening of a studio laboratory for the measurement of musical talent at Sursum Stepping Stone House, 48 Charles Street, Greenwich Village, New York City, about Feb. 15. Mr. Widen's particular research has been in the field of tonal memory, functional psychoses and mental development. Sursum, taken from the name of a small conception by the sculptor, Elizabeth Nay, whose protégée Mr. Widen was until her death in 1907, will be open for those who are interested in their logical musical development.

* * *

Carl Rupprecht, baritone, pupil of Claude Warford, has filled numerous engagements this season in New York, Brooklyn and New Jersey. He and Tilla Gemünder, another Warford student, are the soloists engaged for the Eliot school course in Newark on Feb. 13. Among other Warford students, Minnie Lambers, soprano, was soloist at the January concert of the New York Männerchor; Elizabeth Eckel, soloist of the First M. E. Church of Washington, N. J., sang at the Mothers' Club musicale at Dover, N. J., this week; Edna Wolverton, recently engaged as the soloist of Grace

P. E. Church of Providence, is filling concert engagements in that city and vicinity; Olive Archibald, soprano, has been engaged to sing the solo parts in "Ruth" in East Orange, Sunday, Feb. 4.

WERRENRATH SINGS WITH WORCESTER'S ORCHESTRA

Popular Baritone Given Warm Reception as Aide to Sylvester Players—Hear Hubbard Operologue

WORCESTER, MASS., Jan. 24.—Reinald Werrenrath, American baritone, who appeared in Mechanics' Hall last night as assisting soloist with the Worcester Symphony Orchestra on the occasion of its third concert this season, was greeted with enthusiasm by an audience of more than 1000. Except for its unanimous welcome of Mr. Werrenrath, this audience was cold in its acceptance of the long program presented by the orchestra, under direction of Daniel Sylvester, in a thoroughly artistic manner. Mr. Werrenrath's number with the orchestra was the Prologue to "Pagliacci," which he gave with artistic interpretation and faultless diction. The baritone also gave a group of solos.

Haydn's "Military" Symphony was given for the first time in Worcester. Liszt's "Liebestraume," by the orchestra, with harp accompaniment by Katherine M. Frazier of Hartford, was highly enjoyable. J. Angus Winter, as accompanist, did excellent work.

Havrah Hubbard delighted more than 600 members of the Worcester Woman's Club and their friends with his interpretations of Borodin's opera, "Prince Igor," given in Tuckerman Hall of the clubhouse yesterday afternoon. Assisting Mr. Hubbard brilliantly at the piano was Claude Gotthelf. T. C. L.

PRESENTS UNIQUE PROGRAM

Works of Messrs. Prutting and Kaufman Heard in Buckhout Musicale

Robert H. Prutting, conductor of the Hartford Philharmonic Orchestra, and Maurice Kaufman, concertmaster of the same organization, were the composers represented in Mme. Buckhout's musicale at her New York studio on the afternoon of Jan. 27. Mme. Buckhout interpreted the songs of both composers, Mr. Kaufman's "Verlangen" and Mr. Prutting's "Cloud Fairies" being dedicated to her. Among the other Kaufman songs were "May" and "Death," "Margaret," "Spring," "The Wafted Melody" and "Delia," the last two with violin obbligato. Mr. Kaufman also played a group of his own violin compositions, which were found exceedingly interesting, and two pieces by Mr. Prutting, which also created admiration.

Mr. Prutting's songs, "Morning Memories" and "Love's Majesty," were received with warm favor. They possess attractive qualities, as do his piano compositions, "Ballata," "Vals Variegata" and a Mazurka in manuscript, which he played himself. The entire program was well balanced and brought to light excellent specimens of the work of two gifted musicians. Mme. Buckhout and the composers were warmly applauded by an audience that listened attentively to the afternoon's offerings.

Brooklyn's University Glee Club Gives Notable Program

The University Glee Club of Brooklyn gave the first concert of its season at the University Club on Jan. 19, which constituted a social as well as musical event of much interest. Following "Interger Vitae," which opens each concert of this organization, were the "Pilgrims' Chorus" from "Tannhäuser," Bullard's setting of "The Sword of Ferrara," Liszt's "Die Allmacht," "Good Night," in which Clarence L. Corner sang an incidental solo; "The Song of the Vikings," Othegraven's "The Hand-organ Man," and several college gales. A quartet, comprising Carl O. Hierholzer, Frederick A. Keek, Ephraim C. Cushman and William Fuller Evans, contributed effectively. The chorus, long under the able guidance of E. J. A. Zeiner, on this occasion gave one of the truly notable programs of its career.

G. C. T.

Mme. Amelita Galli-Curci, the coloratura soprano who created a furore with the Chicago Opera Company, was a guest at the performance of "L'Elisir d'Amore" at the Metropolitan Opera House last Monday evening. She was an enthusiastic listener. To a MUSICAL AMERICA representative she modestly told of her success in Chicago and expressed her appreciation of the kind reception that the American musical public has given her.

Sex of Musical Instruments

The Violin as Soprano (Female) and the 'Cello as Tenor (Male)—A Novel Theory and Its Application to Wind as Well as String Instruments and Their Players

By KONRAD BERKOVICI in Bruno's Weekly

SELDOM, if at all, is the sex character of the child taken into consideration when the parents decide to have him study music. Father and mother take it upon themselves to decide what instrument the child shall play. If it's a boy, the father decides for the violin, and for a girl the mother chooses the piano. The child has no choice. And this is certainly the chief cause why so many children that have at the outset shown great desire and even ability have, after a short time, lost all patience to study, and, when not forced through hunger and punishment, have abandoned their musical lessons altogether. * * *

The quality of sound of each musical instrument, compared with the human voice is as follows: The violin as soprano; the 'cello as tenor; the contrabass as baritone-bass. * * *

All strong men love the sound of the violin more than that of any other instrument because it represents *par excellence* the voice of the woman. Hence the violin has a sex; it is female. And since women prefer the sound of the 'cello because it represents the male voice, the tenor, this instrument, too, has a definite sex; it is male.

Mostly the players of the contrabass and the alto are elderly men. Not because these instruments are physically easier to play and not because they demand greater experience. It is only inclination decided by their advanced age. Melodic music appeals directly to the sexual instincts. The higher spheres are reached through profuse and intricate harmony. There is a feeling that all the players are unsexed when such music is heard. Such effects are always brought about by the use of the "inner voices" of the orchestra. By the bisexual alto or intermediate contrabass.

Melody in its refined form calls out love instincts. In its vulgar form it not only expresses it in sound, but also in the rhythmic swaying of the melody. Watch the gyrations of the violinist when playing such music, watch the audience.

Influence of Melodic Music

Vulgar music is what the kiss of the street woman is to love. The influence of melodic music is very tense and awakens slumbering nature. Especially is this true of the waltz. Superstrenuous music of the Wagner and Beethoven kind has its explanation in Kraft-Ebbing's analysis of their sex-psychology. Both men seldom used the violin or 'cello for the leading melody. Tchaikovsky's music strongly suggests Oscar Wilde's literature. There is also strong psycho-sexual resemblance in the writer and in the musician. Tchaikovsky's misogyny is well known. He, more than any other, gave the viola and the contrabass pre-eminence in his music. Who else would have done it? Not Berlioz, not Verdi, not Mascagni, not Massenet. Their music is of the male of the species. * * *

Not only the string instruments have sexual character, but also the leading wind instruments, the cornet, the oboe, the flute. It is worthy of note that the French and Italians are the best wind players. Some women, Saxons and Teutons, play wind instruments. Not

the flute, not the cornet. They took to the oboe and to the nondescript saxophone, though these instruments are bulky and physically difficult to play. As to the men, to every saxophone student in a conservatory you will see ten flutes and twenty clarinets. The violin classes are always full of fiery dark-eyed boys. Seldom, if at all, have blue-eyed violinists reached any artistic height, while the classes of 'cello are comparatively swamped with female students. The males studying the 'cello are in minority and of totally different type than their brothers of the violin: blue-eyed, soft, shy, retiring effeminate.

There is such a thing as sexless music. Mendelssohn's "Songs Without Words" are the best examples. * * *

Blending of Voices

In the harmonic blending of voices, where a mixture of string and wind instruments is necessary, the flute and clarinet cannot be used to complete the violins. They are of the same sex. Instruments representing opposite sexes are used for this effect. Of course, musicians do it instinctively, out of routine but they do it just the same. I have a strong feeling that Beethoven and Mozart knew more about it than other musicians. Primitive races, or races in process of ascendancy, produce more male violinists than highly cultivated ones. Russia, Hungary and Bohemia have given us the latest great ones. Spain and Italy gave the best formerly. The Teutons and the French have not given a single great violinist in the last hundred years. Ysaye, Thibaud, Vieuxtemps are Belgians. Almost all good violinists are composers. They have a creative mind. Their compositions, even when not for the violin, have a strong sexual element. The waltz, with its exact rhythm, is a favorite vehicle. There is love appeal in every bar. Very few of them compose the "fleecy cloud" type of music.

But when you listen to the music composed by a male 'cellist you sense that there is something wrong with the composer. Musical literature does not contain a single composition for the violin written by a woman. The piano, the lower part, is their favorite vehicle.

A personal investigation into the quality of voices of violinists and 'cellists, male and female, gave the following results:

Out of fifty male violinists, none older than thirty years, forty-one had deep baritone voices; of the other nine, six were tenors, and three nondescripts. Out of twenty male 'cellists, none older than thirty years, seven were altos and the other thirteen nondescript and mostly effeminate voices. Out of ten female violinists, not over thirty years old, eight had alto voices, one a soprano, and one almost a baritone. This last one had also a masculine exterior. Out of fifteen female 'cellists, fourteen had soprano voices. This goes to show that the normal man has an inclination toward the violin, because it is the female, while a woman leans to the 'cello, because of its masculine qualities.

Artist-Pupil of Mr. Shawe Heard in Her Home, Attleboro, Mass.

ATTLEBORO, MASS., Jan. 27.—Grace Goff Fernald, soprano, of this town, an artist-pupil of Loyal Phillips Shawe, the Boston-Providence vocal teacher, gave a song recital recently in the Pilgrim Church. Mrs. Fernald sang an aria from Charpentier's "Louise" and various

songs. Her clear soprano, well-schooled and controlled, was shown to advantage in the contrasting moods these songs afforded. She maintained a lovely *legato* when singing Schubert's "Ave Maria," and "Du Bist Die Ruh," and in Bachelet's "Chère Nuit" she was wholly capable of the many vocal exactions of the song. Mrs. Fernald was assisted by Katherine S. Warren, violinist, Grace Appleby, organist, both of whom were heard in solo numbers, and Mrs. L. S. Warren and Mrs. Eva Kent played the piano accompaniments. Mr. Shawe, Mrs. Fernald's teacher, contributed additional pleasure to the program by his artistic singing of a Händel aria and a song group in English.

NOTED STARS VISIT OMAHA

Guilbert and McCormack Win Ovations in Their Recitals

OMAHA, NEB., Jan. 25.—Yvette Guilbert came, sang and conquered in her recent recital, notwithstanding a severe cold. She was a guest at the luncheon of the Omaha Women's Press Club on the day of her recital. Her voice was marvelously well handled. Had she given only her explanatory "lecturettes" the audience would have been charmed, but she elected to sing all the songs announced. As assisting artist Emily Gresser proved her high attainments. Accompaniments of satisfying quality were played by Gustave Ferrari.

On Tuesday evening John McCormack took Omaha captive to the full capacity of the Municipal Auditorium. Boxes were crowded into an insignificant space to make room for additional seats, chairs were placed on the stage and back to the very doors, standing room was sold to the last inch and people were turned away in large numbers. Donald McBeath, violinist, and Edwin Schneider, accompanist, gave satisfying aid. The concert was the fourth number of the Associated Retailers' Charity Course, which has been deservedly successful financially and artistically. E. L. W.

Louise Homer Presented by Seniors of Toledo High School

TOLEDO, OHIO, Jan. 26.—A great audience, completely filling the auditorium and greater part of the stage, gathered at the Scott High School Wednesday evening to listen to a song recital by Mme. Louise Homer. The popular contralto was in splendid voice, and graciously added many encores. Florence McMillan supplied the artistic accompaniments. The concert was under the auspices of the senior class of the school in aid of its memorial fund. A delightful recital was given for the solo department of the Eurydice Club by Mrs. Albro Blodgett at the Art Museum Jan. 19. The Hemicycle was too small to accommodate all who wanted to hear the popular soprano, so she repeated the same program the following Sunday afternoon. Mrs. Harry Dachtler was the accompanist. E. E. O.

Huntington Chorus Sings "Faust" with Distinguished Solo Aides

HUNTINGTON, W. VA., Jan. 26.—The Huntington Choral Association gave the last of its present series of concerts last night in the City Auditorium. Gounod's "Faust" was performed in concert form under the direction of Alfred Wiley, with the assistance of the following visiting soloists. Arthur Middleton, basso; Hazel Eden, soprano; Horatio Connell, baritone; John Campbell, tenor, and Rose Bryant, contralto. These artists sang superbly and a good share of the credit for the artistic success achieved was due to their noteworthy work. Mr. Wiley's forces sang with verve and gave evidence of the careful drilling done by their director.

Seagle Ill, Bispham Takes His Place at Brooklyn Recital

Retaining the prestige and compelling artistry which has marked his career, David Bispham appeared unexpectedly at the music hall of the Brooklyn Academy of Music, Jan. 23, and captivated anew a large audience that had assembled to hear Oscar Seagle, the eminent baritone. Mr. Seagle was unable to sing because of a cold. Mr. Bispham's program was delightful and typical of his widely given recitals, containing much that was highly dramatic as well as utterances of a lyric simplicity.

PILZER THE SOLOIST WITH PHILHARMONIC

Concertmaster Plays Sinding Concerto—Wagner for Sunday Concertgoers

With its jubilee week duly celebrated, the Philharmonic Society continued its regular series of Thursday evening subscription concerts on Jan. 25 at Carnegie Hall, New York. Two more or less unfamiliar numbers, the D Major Serenade of Brahms and the Sinding A Major Concerto for violin and orchestra, with Maximilian Pilzer, concertmaster of the orchestra, as soloist, paved the way for one of the most popular numbers in the orchestra's répertoire, the Tschaikowsky "Pathétique" Symphony.

The Brahms Serenade (only five movements were given), representing one of the composer's earliest efforts in symphonic writing, has many passages of great beauty and charm and was admirably played by Mr. Stransky's men. It is somewhat long drawn-out, however, and often fails in potency of appeal.

The Sinding Concerto, played by the Philharmonic in New York in 1900, has not been heard frequently since. It is not especially grateful for the solo performer, but Mr. Pilzer made the most of the opportunities that it afforded and performed in musicianly fashion and with unquestionable intelligence. The *allegro giocoso*, with its lively, pulsating rhythms, was the most interesting of the three movements. The customary large subscription audience applauded Mr. Pilzer most cordially and he was given a rousing reception by his fellow players.

The climax of the evening's enthusiasm was reached after Mr. Stransky led his men through the stirring third movement of the "Pathétique." So hearty and prolonged was the applause that the conductor signaled his men to rise. The entire symphony was given an energetic masterly reading. H. B.

The Sunday Concert

Another Wagner concert of the sort that necessitates the display of the "all seats sold" placard was given by the Philharmonic last Sunday afternoon at Carnegie Hall. The program contained such favorites as the "Tannhäuser" Overture and the introduction to the last act of that opera, "Siegfried's Rhine Journey," the "Siegfried Idyll," "Wotan's Farewell and the Magic Fire Spell," "Träume" and the prelude to the third act of "Lohengrin." These, however, were interspersed with less usual numbers such as the overture to "Die Feen," the "Centennial March" and the opening of the third act of "Tristan"—this last in an admirable arrangement by W. H. Humiston, the Philharmonic's assistant conductor. It comprises the poignant opening page of the act and brings in the English horn melody of the *Shepherd*, not in the unaccompanied form in which it is first heard in the opera but as it later supports *Tristan's* delirious words. Mr. Humiston deserves much thanks for thus adding an unheralded number to the none too varied Wagnerian concert répertoire. He ought to do more of that sort of thing with such things as the opening of the last act of "Siegfried," with *Wotan's* renunciation of the world in that same act, with the *Norn* scene in "Götterdämmerung" or the stupendous transition from the second to the third scene of the first act in that work. The vocal parts could be divided without great damage among different instruments, as was the case in the "Walküre" excerpt last week when the voice of *Wotan* was heard all over the orchestra.

All the music was stirringly performed on Sunday and much interest centered in the engrossing "Feen" overture and in the "Centennial March." One was moved to wonder on listening to the latter how many of those present will live to hear this picturesquely paltry work again unless Mr. Stransky decides not to re-inter it at once. H. F. P.

Lewis Davis' choral society of the Emmanuel Baptist Church, Scranton, Pa., composed of seventy-five voices, recently sang the cantata, "Ruth." Jessie Smith, Mrs. Ruth McDonnell Pearson, Florence Robertson, William Phillips, and Mrs. Ben Phillips sang the solo parts. An orchestra, led by Clara Long, with Miss Frey and Mrs. Long as accompanists, assisted.

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SPARTANBURG, S. C.—Margaret Preston, instructor of voice, gave a lecture-recital on Shakespearean songs recently at Converse College.

YOUNGSTOWN, OHIO.—The Kneisel Quartet gave a superb concert on Jan. 22. The artists created intense enthusiasm.

SIOUX CITY, IOWA.—James Reistrup of the faculty of the Morningside College Conservatory of Music gave an enjoyable piano recital in the Public Library on Jan. 16.

NEW ORLEANS, LA.—Hilda F. Hawes presented a serious program of piano music at the Newcomb School of Music on Jan. 10. She was heard by a good-sized, appreciative audience.

BANGOR, ME.—The advanced pupils of Harriet L. Stewart appeared recently in a sonata recital. Those taking part were Agnes Lamson, Elizabeth Robbins, Mabel Lane, Hazel Savage and Josephine Lane.

OVERLIN, OHIO.—The last concert in the artist course for the first semester at Oberlin College was given by the New York Symphony Orchestra, Walter Damrosch, conductor; Maurice Koessler, soloist.

DANVILLE, VA.—Gaibel's "Messiah's Advent" was excellently sung at Calvary Methodist Church recently, with Mrs. J. Walter Clark, soprano; La Roy Butts, basso, and Arch P. Hodnett, tenor, as soloists.

TROY, N. Y.—The executive board of the Central New York Sängerbund has received acceptances from fourteen singing societies to take part in the prize contests at the sängerfest to take place next June in Troy.

TUSCALOOSA, ALA.—On the evening of Jan. 16 Mrs. Lista Geil Eddins gave a delightful song recital at the High School Auditorium. She was accompanied by Mrs. Lucile De Vere Maxwell, who also contributed piano solos.

PROVIDENCE, R. I.—Two recent concerts at the Strand and Fay's on the same evening drew crowds to hear popular programs. On Thursday, Jan. 25, an interesting and well-attended musicale was given by the Chaminade Club.

WHEELING, W. VA.—Paul Allen Beymer, organist, gave his fifth recital in St. Matthew's Church on Jan. 22. Mr. Beymer played a dignified program and delighted a good-sized audience. He was assisted by David Crawford, basso.

PROVIDENCE, R. I.—Edith Glines Wilcox, soprano, a pupil of Harriet Eudora Barrows, the well-known Boston-Providence vocal teacher, has been appointed to the position of soprano soloist in the choir of the Belle Street Chapel, this city.

ST. LOUIS, MO.—A noteworthy recital was given in the Westminster Presbyterian Church on Jan. 22 by Clarence Eddy, the eminent American organist. Mr. Eddy was heard by an appreciative audience. He was assisted by Allabelle Amerman, soprano.

BROOKLYN, N. Y.—Laura Louise Combs, soprano; Mrs. Lucia Forest Eastman, harpist; Ilja Schkolning, violinist, and Sidney Dorlon Lowe, pianist, were heard at a musicale at the home of Mrs. John Hills, 715 St. Mark's Avenue, Brooklyn, Jan. 25.

NEW YORK CITY.—Florence Turner Maley gave a recital of her songs "Just for Children" on Jan. 21 at her studio in Carnegie Hall, assisted by Earle Tuckerman and Harvey Hindermeyer. Her songs were also given in two programs at Wanamaker's.

SIOUX CITY, IA.—A program of violin music was given by Grace White to a large and appreciative audience. Miss White did fine work in the Wieniawski Concerto. The audience thoroughly enjoyed the Burleigh group, and "The Barefoot Boy" had to be repeated.

HOLYOKE, MASS.—A goodly audience heard the concert given in the high school hall on Jan. 23, by William Derion, tenor, assisted by Ada A. Chadwick, violinist, and John G. Clark, pianist. Over 100 people came from Fairview to hear Mr. Derion.

IRONTON, O.—Under the auspices of the local Woman's Music Club, an agreeable program was given on Jan. 17 by the following six members of the Huntington Woman's Music Club: Mrs. Lee Wilson, Mrs. Howard Lawrence, Mrs. Homer Bell, Lola Carr and Mrs. Harold Ferguson.

WHEELING, W. VA.—The Lecture Recital Club devoted an afternoon to Nevin on Jan. 17, the program being arranged by Mrs. Frederick Berthel and presented by Mame Morgan, Mrs. Berthel, Edith E. Mellor, Mrs. Emma B. Seabright, Mrs. Arthur Dickson, Etta Smith and Grace G. Neilly.

WATERLOO, IOWA.—A large and most appreciative audience greeted Pasquale Tallarico at his concert at Waterloo, Jan. 19. It was given under the auspices of the B Natural Musical Club and was its third and last concert for this season. Two encores were necessary to satisfy the audience.

YOUNGSTOWN, O.—A capacity audience heard Alma Gluck give a recital in the Grand Theater on Jan. 18. The noted soprano offered a splendid program and was recalled after each group. Mme. Gluck was obliged to give a number of encores. Her accompanist, Anton Hoff, was also artistic.

HUNTINGTON, W. VA.—In order to raise funds for a piano in the high school auditorium, a concert was given in that hall on Jan. 18, by Irene Gardner, pianist; Mrs. R. E. Wells, violinist, and William J. Street, tenor. All performed excellently. The audience was good-sized and appreciative.

PLAINFIELD, N. J.—The first of two morning musicales was given recently in Miss Van Boskirk's studio at Truel Inn. The soloists were Phyllida Ashley, pianist, and Hubert Linscott, baritone. At the second musicale the artists were Arthur Herschmann, baritone, and Oscar Wasserberger, violinist.

WASHINGTON, D. C.—At the second musicale of the Washington Sängerbund the following local musicians assisted in an elaborate program: Mabel Latimer, Mrs. Armand Gumbrecht, Adolph Werner, Anton Kaspar, James K. Young and William Madigan. The Bund gave a number of choruses under the direction of Armand Gumprecht.

TROY, ALA.—The MacDowell Music Club, Mrs. W. L. Davids, president, recently held its first regular meeting at the home of Mrs. Frederick Jernigan. The program was devoted to the compositions of MacDowell and was creditably presented by Mrs. B. M. Talbot, Mrs. Wiley, Mrs. Davids, Miss Wood, Mrs. Walter and Mrs. McKinley.

TIFFIN, OHIO.—The High School Chorus of 350 voices, under the direction of Prof. Frank W. Gillis, gave the annual mid-year concert, Jan. 17. A group of piano solos was given by Margaret Emonds, the accompanist. In Part II the cantata, "Fair Ellen," by Bruch, was sung by the chorus. The soprano solos were sung by three of Professor Gillis's students, the baritone solos by Carl Beckley, a local soloist.

NEW HAVEN, CONN.—The St. Ambrose Society gave a program at Alba Hall on Jan. 15, when the following soloists were heard: Frances Kirchoff, Mrs. Sprague, Marion Monson, Marguerite Allis, Belle Slater, Marion Fowler, Ruth Lathrop, Kate Lee Lewis, Mary C. Doran, Ruth Seltman and Carolyn Lubenow.

STAMFORD, CONN.—With the assistance of E. Rhey Garrison, pianist, the vocal pupils of Mrs. Lelia J. Hulse gave a recital in the Presbyterian Church on Jan. 19. A feature of the program was the singing of Mary Ruscoe, contralto. She sang two solos and a duet with Florence Mead, soprano. Mrs. Arthur Stark accompanied the majority of the singers.

SCRANTON, PA.—Russian music was the theme of the recent meeting of the music department of the Century Club. The program was arranged by Mrs. H. H. Brady and Mrs. Aaron Goldsmith. On the program were Obrad Djurin of New York, Mrs. J. A. Harkness and T. H. Rippard, cellist, of Wilkes-Barre, and Marion Wallace as accompanist.

BRIDGEPORT, CONN.—Charlotte Davis, pianist; Antoinette Daniels, soprano, and Mrs. Fannie Close-Andrews, violinist, all members of the Danbury Musical Club, furnished the program for the meeting of the Wednesday Afternoon Musical Club of this city, on Jan. 24. They performed with taste and skill. Kathryn Lane and H. Rhey Garrison were the accompanists.

LONG ISLAND CITY, N. Y.—The Annual Concert of the First German M. E. Church, Long Island City, was given on Friday, Jan. 26. The artists were the Dieterle String Quartet, composed of Kurt Helmuth Dieterle, Rudolf Olsen, Melville Crowl, and Henry Barreuther, assisted by Mabel Empie, soprano, Lillian Miller, reader, Charlotte Hinsch, accompanist.

ST. LOUIS.—The cast for the production of Homer Moore's opera, "Louis XIV," will include: Evelina Parnell, Marguerite Beriza, Augusta Lenska, Florencio Constantino, Henri Scott, Millo Picco, Mischa Leon, Octava Dua, Carl Cochems, Davide Silva and two local singers, Russell Rizer and Robert Stark. The entire stage will be under the supervision of Louis P. Verande.

SCHENECTADY, N. Y.—The Liberty Bell Song Club gave a concert at St. Mary's Academy for the benefit of the Polish war sufferers. Mrs. S. Kosinska and Casimir Frantzye, pianist, were the soloists. A musicale was given at the Trinity Methodist Church, those taking part being Irving C. Bullock, pianist; Mrs. Fred J. Goetz, soprano; C. W. Pollard, tenor, and Edna Wolford, contralto.

CHEYENNE, WYO.—J. H. Chateauvert, basso-cantante, was presented in recital on Jan. 11 by his teacher, Prof. Remo Cortesi. The audience, which comfortably filled the Parish House, applauded the singer's offerings with genuine sincerity. Mr. Chateauvert was assisted ably by Mrs. Muriel Forsyth, violinist, and Zella Ferris, pianist. The accompanists were Mrs. Harold Vaughan and Prof. Cortesi.

CHARLESTON, W. VA.—Before a huge audience the choir of Scottish Rite Cathedral, under Thurlow Lieurance's direction, gave a noteworthy concert on Jan. 13. The artists participating were Edna Wooley, soprano; Helen Boethelt, soprano; Ethel May Wright, contralto; Elizabeth Pease, contralto; Glen Chamberlain, tenor; Dan Baker, tenor; Leonard S. Aldridge, baritone, and John J. Wilde, basso.

TOLEDO, OHIO.—A concert of much interest was given by the Newsboys' Band in the auditorium of their building. The band was started five years ago by the late John Gunckle. Assisting soloists in the concert were Mrs. Edw. T. Affleck, soprano, accompanied by Eva B. Clement, and Abram Ruvinsky, violinist, accompanied by Mrs. Ruvinsky. The proceeds from the concert go to help purchase a new set of instruments for the boys.

WARREN, OHIO.—The 1874th weekly program presented by the forces of Dana's Musical Institute, Warren, Ohio on Wednesday evening, Jan. 24, was in the form of a pupils' recital. The following persons had a part in the interesting program: Delphine Jones, Harriet Yale, Waldo Race, Nellie Croyle, Alberto de George, A. N. Modarelli, Lloyd Haines, Helen M. Kilby, Mrs. R. G. Williamson, Marea Knox, Ruth Knox, Nicolas Panzo and Ruth Moore.

HUNTINGTON, W. VA.—A unique demonstration was given at Marshall College on Jan. 18 by Prof. E. Myers, head of the art department, and Miss MacGeorge, of the music department. While Miss MacGeorge played a number of compositions on the piano, Prof. Myers interpreted the thoughts evoked in him by the music on a canvas. The purpose of the demonstration was to point out the relationship of music to color and thought.

ALBANY, N. Y.—A concert was given on Jan. 25 for the benefit of St. Vincent's Female Orphan Asylum. Those who appeared were Fred W. Kerner, organist; Mary L. Hans, Margaret Ryan and Helen Josephine McCaffery, sopranos; Ben Franklin and James T. Healy, tenors; John J. Fogarty, basso; Mrs. Peter Schmidt, violinist, and John P. Gaskill, cellist. Nathan Brenner gave a violin recital on Jan. 23, assisted by Edward J. Delehanty, pianist.

PORTLAND, ORE.—Mrs. B. E. Tait, manager of the Portland Symphony Orchestra, and Mme. Lucie Valair, prominent vocal teacher, gave a reception in honor of Alice Genevieve Smith, a harpist, who recently chose Portland as her home. The home of Mr. and Mrs. John D. Coleman was again opened to Portland musicians, and an interesting organ recital was given by Frederick W. Goodrich, organist at St. Mary's Cathedral, assisted by Nona Lawler, who is one of Portland's most popular singers.

MONTCLAIR, N. J.—In the sixth Free People's Concert given last night in the High School Auditorium, the artists who contributed to the evening's enjoyment were Mrs. F. Elmore Hubbard, soprano; Ruth Marie Camp, violinist; Thomas L. Taylor, baritone; Ruth Cummings, reader, and Blanche Talmud and Bertha Uhr, interpretive dancers from the Neighborhood Playhouse Theater, New York City. The accompanists were Mrs. Fay Simons Davis, Mrs. Marie Carol, Mrs. Irene Atwood Brannin and Miss Ellen Robillard.

ALBANY, N. Y.—A miscellaneous program was given recently by the Monday Musical Club, in charge of Julia Verch. Those who contributed to the program were Mrs. Myron D. Shiverick, Mrs. George Rose, Agnes E. Jones, Mary Whitefield and Elsa Dorr, pianists; Julia Verch, violinist; Mrs. G. Ernest Fisher, Mrs. Thomas Wilbur, Mrs. George Quackenboss and Mrs. Walter L. Ross, vocalists. The accompanists were Mrs. Henrietta Gainsley-Cross, Esther D. Keneston, Florence Page and Helen M. Sperry.

OKLAHOMA CITY, OKLA.—A piano recital given by Mrs. David Frederickson in the High School Auditorium, Jan. 18, was highly successful. Her playing of the Schumann "Carnival" was musically and finished. Isidore Bransky, violinist, assisted in a Sonata, for piano and violin, by Ernest Walker, an English composer, who writes in the classical mode. Elizabeth Rushmore gave a vocal recital at the Musical Art Institute, Jan. 19. Miss Rushmore has just returned from a year of study in Chicago under Protheroe. Her voice has brilliancy, volume and delicacy.

MONTCLAIR, N. J.—At the last regular meeting of the Musicians' Study Club of Montclair, held at the home of Lily Meyer in Verona recently, the study of Tschaikowsky was taken up, with a paper read by the hostess, and a Tschaikowsky composition was played on the piano by Wilbur Follett Unger. At an afternoon tea given by Mrs. Elmer Williams at the Congregational Church in Verona, N. J., an enjoyable musical program was furnished by Lily Meyer, pianist and soprano; Carrie Meyer and Viola Curley, in a piano duet; Marion Slayback, in a violin number, accompanied by Miss Meyer.

WASHINGTON, D. C.—Under the direction of Claude Robeson, organist and choirmaster of Mt. Pleasant Congregationalist Church, a service of Haydn was recently offered. The first musicale of the Monday Morning Club was given on Jan. 15 under the direction of Edgar Priest. The club was assisted by Mrs. Helen Corbin Heinl, pianist, and solo numbers were given by the following members: Alice Edwards, Mrs. Rose Maxwell Dickey, Mrs. W. K. Wilson, Leon Seiler, Mrs. John L. Edwards and Mrs. Howard Brooks. Four choruses were sung by the society under the baton of Mr. Priest. Lucy Brickenstein was an excellent accompanist.

ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Saturday of the week preceding the date of publication. Bookings for a period covering only two weeks from date of publication can be included in this list.

Individuals

Abbott, Margaret—Union Theo. Seminary, Feb. 6; New York (Waldorf-Astoria), Feb. 7; New York, Feb. 17; Elmira, N. Y., Feb. 18.
Alcock, Merle—Buffalo, Feb. 5; New York (Astor), Feb. 6; Bridgeport, Conn., Feb. 7.
Alexander, Arthur—New York (Æolian Hall), Feb. 5.
Althouse, Paul—Cincinnati, Feb. 18.
Anderton, Margaret—New York (Columbia University), Feb. 16.
Arkadij, Anne—Utica, N. Y., Feb. 9.
Austin, Florence—Montgomery, Ala., Feb. 3; Birmingham, Ala., Feb. 5; Nashville, Tenn., Feb. 7; Chattanooga, Feb. 9; Atlanta, Feb. 12; Macon, Feb. 14; Jacksonville, Fla., Feb. 16; Tampa, Feb. 19.
Baker, Martha Atwood—Somerville, Feb. 3; Boston, Feb. 4.
Barstow, Vera—Baltimore, Feb. 16.
Bauer, Harold—New York (Æolian Hall), Feb. 17.
Beach, Mrs. H. H. A.—Princeton, Feb. 2; Toronto, Can., Feb. 12, 15.
Beebe, Carolyn—Brooklyn, Feb. 2.
Besserkirksky, Wassily—New York (Columbia University), Feb. 16.
Bliggs, Richard Keys—Brooklyn (Erasmus High School), Feb. 4, 11 and 18.
Bogert, Walter L.—New York (Columbia University), Feb. 6; New York (Board of Education), Feb. 9; Flushing, N. Y., Feb. 13.
Buckout, Mme.—New York, Feb. 2, 3, 5; Brooklyn, Feb. 8; New York, Feb. 10; Bronxville, Feb. 12; Glen Ridge, Feb. 15; New York, Feb. 17.
Buhlig, Richard—Chicago, Feb. 8; Milwaukee, Feb. 10; New York (Biltmore), Feb. 18.
Casals, Susan Metcalf—New York (Æolian Hall), Feb. 17.
Christie, Winifred—Chicago (Chicago Symphony Orchestra), Feb. 13.
Ciaparelli-Viafora, Gina—New York (Æolian Hall), Feb. 3.
Claussen, Julia—Indianapolis, Feb. 5; Syracuse, Feb. 7; Jamestown, N. Y., Feb. 8.
Colonna, Harold—New York (Æolian Hall), Feb. 12.
Copeland, George—Newport, R. I., Feb. 15.
Cooper, Charles—Chicago (Playhouse), recital, Feb. 4.
Cornell, Louis—New York (Æolian Hall), Feb. 14.
Craft, Marcella—Los Angeles, Feb. 6; San Francisco, Feb. 11; Redlands, Cal., Feb. 13.
Culp, Julia—New York (Æolian Hall), Feb. 15.
Czerwonky, Richard—Redlands, Cal., Feb. 3; Los Angeles, Feb. 6; Fresno, Cal., Feb. 7; San Francisco, Feb. 9; Reno, Nev., Feb. 12; Ogden, Utah, Feb. 13; Denver, Col., Feb. 17.
Davies, Merlin—Derby, Conn., Feb. 20.
De Gogorza, Emilio—New York (Carnegie Hall), Feb. 6.
De Moss, Mary Hissem—Jersey City (Woman's Club), Feb. 16.
Dilling, Mildred—New York (Æolian Hall), Feb. 15.
Easton, Florence—Denver, Feb. 6.
Ellerman, Amy—New York, Feb. 25.
Fabrizio, Carmine—Newton, Mass., Feb. 11; Lawrence, Mass., Feb. 18.
Fay, Maude—New York, Feb. 19.
Ferguson, Bernard—Lexington, Mass., Feb. 12.
Friedberg, Carl—Pittsburgh, Feb. 6; Philadelphia, Feb. 12; Baltimore, Feb. 14; Brooklyn, Feb. 16.
Frisch, Mme. Povla—New York (Æolian Hall), Feb. 2; Hartford, Conn., Feb. 8.
Friskin, James—New York (Æolian Hall), Feb. 2.
Gabrilowitsch, Ossip—New York (Æolian Hall), Feb. 3; New York (Æolian Hall), Feb. 16, 18.
Gale, Permelia—Chicago, Feb. 7.
Galloway, Amelia—New York (Æolian Hall), Feb. 17.
Gardner, Samuel—Portland, Feb. 5; Rockland, Feb. 6; Brunswick, Feb. 7; Berlin, N. H., Feb. 8; Augusta, Me., Feb. 9.
Garrison, Mabel—New York (Æolian Hall), Feb. 4; Dayton, O., Feb. 14.
Gebhard, Heinrich—New York (Comedy Theater), Feb. 2, 14; Boston, Feb. 9, 10; Attleboro, Mass., Feb. 16.
Gideon, Henry—Lynn, Mass., Feb. 7; Boston (Old South Meeting House), Constance and Henry Gideon, Feb. 11; Arlington, Mass., Feb. 15.
Gilbert, Harry—Brockton, Mass., Feb. 16; New Bedford, Mass., Feb. 18.
Goode, Blanche—Northampton, Mass., Feb. 14.
Gotthelf, Claude—Salem, Mass., Feb. 2; Athol (afternoon), Feb. 3; Boston (evening), Feb. 3; Boston, Feb. 5; Springfield, Feb. 6; New York, Feb. 8; Brooklyn, Feb. 9; Framingham (afternoon), Feb. 12; Boston (evening), Feb. 12; Stoneham (afternoon), Feb. 13; Gloucester (evening), Feb. 13; Hudson, Feb. 14; New York, Feb. 15; Waltham (afternoon), Feb. 16; Southbridge (evening), Feb. 16; Franklin, N. H., (afternoon), Feb. 17; Tilton, N. H., Feb. 17.
Graham, Mildred—New York (Æolian Hall), Feb. 16.
Granville, Charles Norman—Chautauqua, N. Y., Feb. 7; Rockville, Conn., Feb. 11.
Gunn, Kathryn Platt—New York, Feb. 14; Brooklyn, Feb. 15 and 25.
Hackett, Arthur—Boston (Boston Musical Union), Feb. 5; Lexington, Mass., Feb. 12.
Hamlin, George—New York (Æolian Hall), Feb. 13; Chillicothe, O., Feb. 16.
Hempel, Frieda—New York (Carnegie Hall), Feb. 12.
Hoffmann, Llora—Indianapolis, Ind., Feb. 11.
Hoffman, Michel—New York (Æolian Hall), Feb. 10.
Homer, Mme. Louise—Providence, R. I., Feb. 4.
Hubbard, Havrah (Operalogues)—Salem, Feb. 2; Athol (afternoon), Feb. 3; Boston (evening), Feb. 3; Boston, Feb. 5; Springfield, Feb. 6; New York, Feb. 8; Brooklyn, Feb. 9; Framingham (afternoon), Feb. 12; Boston (evening), Feb. 12; Stoneham (afternoon), Feb. 13; Gloucester (evening), Feb. 13; Hudson, Feb. 14; New York, Feb. 15; Waltham (afternoon), Feb. 16; Southbridge (evening), Feb. 16; Franklin, N. H., (afternoon), Feb. 17; Tilton, N. H., Feb. 17.
Jeffords, Geneva—Boston (Handel and Haydn Society), Feb. 18.
Jordan, Mary—New York (Æolian Hall), Feb. 8; Scranton, Pa., Feb. 15.
Jörn, Karl—Denver, Col., Feb. 17.

Kaiser, Marie—Massillon, O., Feb. 2; Chicago, Feb. 14; Kansas City, Feb. 16.
Kouns, Nellie and Sara—Madison, Wis., Feb. 5; Chicago, Feb. 11 and 18; Milwaukee, Feb. 15.
Krieger, Adele—Schenectady, N. Y., Feb. 10.
Land, Harold—New York City, Feb. 3; Hastings-on-Hudson, N. Y., Feb. 8; Yonkers, Feb. 14.
Lavers, Ruth—Boston, Feb. 8.
Learned, Ellen—Irvington-on-Hudson, Feb. 6; New York City, Feb. 6.
Leginska, Ethel—Rutland, Vt., Feb. 8; Cincinnati, Feb. 18.
Leon, Mischa—St. Louis, Mo., Feb. 12 to 18.
Levy, Heniot—Waukegan, Ill., Feb. 11; Oak Park, Ill., Feb. 16.
Littlefield, Laura—Boston, Feb. 6.
Longy, Georges, and Renee Longy—Boston, Feb. 7.
Macbeth, Florence—Denver, Col., Feb. 17.
Maclennan, Francis—Denver, Feb. 6.
Mannes, Clara and David—Hampton, Va., Feb. 2; Painesville, O., Feb. 7; Chicago, Feb. 14.
Matzenauer, Margaret—Providence, R. I., Feb. 18.
Maynard, Mr. and Mrs.—Boston, Feb. 6.
McCormack, John—Boston, Feb. 2; New York (Carnegie Hall), Feb. 11.
McMillan, Florence—New Brunswick, Feb. 2; Providence, Feb. 4.
Miller, Christine—Sioux City, Ia., Feb. 2; Brooklyn (Institute), Feb. 5; Uniontown, Pa., Feb. 8; Logan, O., Feb. 9; Kenosha, Wis., Feb. 12; Owatonna, Minn., Feb. 14; Mankato, Minn., Feb. 15; Northfield, Minn., Feb. 16; Waterloo, Ia., Feb. 19; Minneapolis, Feb. 20.
Miller, Reed—New York (Mendelssohn Glee), Feb. 6; Montreal, Feb. 15; Montclair, Feb. 20.
Morris, Etta Hamilton—Brooklyn, Feb. 9; Far Rockaway, Feb. 20.
Moses, Myrtle—Chilllicothe, O., Feb. 16.
Neuhau, Estelle, and J. Howe Clifford—New York (Æolian Hall), Feb. 6.
Newcomb, Ethel—New York (Æolian Hall), Feb. 8.
Ornstein, Leo—Cincinnati, O., Feb. 6; Minneapolis, Feb. 9.
Orrell, Lucille—Utica, N. Y., Feb. 6.
Purdy, Constance—Meadville, Pa., Feb. 12; Ashtabula, O., Feb. 14; Dunkirk, N. Y., Feb. 16; Buffalo, N. Y., Feb. 17.
Reardon, George Warren—Verona, N. J., Feb. 6; Washington, D. C., Feb. 7; Orange, N. J., Feb. 10; Newark, N. J., Feb. 16.
Reuter, Rudolph—Wheeling, W. Va., Feb. 15.
Rogers, Francis—New York, Feb. 4 and 7.
Rothier, Leon—New York (Æolian Hall), Feb. 5.
Rubinstein, Beryl—New York (Æolian Hall), Feb. 7.
Samaroff, Olga—Boston, Feb. 3.
Sandby, Herman—Schenectady, N. Y., Feb. 17.
Sapin, Cara—Salem, Mass., Feb. 4; Boston, Feb. 5; Arlington, Mass., Feb. 15.
Schnitzer, Germaine—Providence, R. I., Feb. 18.
Seagle, Oscar—Farmville, Va., Feb. 2; Peoria, Ill., Feb. 6; Minneapolis, Feb. 8.
Sharlow, Myrna—Plymouth, Mass., Feb. 8; Winchester, Mass., Feb. 11; New Bedford, Mass., Feb. 12; Boston, Feb. 14; Attleboro, Mass., Feb. 16.
Sokolsky-Freid, Sarah—New York (Æolian Hall), Feb. 12.
Sorrentino, Umberto—Southern tour, Feb. 3-16.
Spalding, Albert—Chicago, Feb. 2, 3.
Spencer, Eleanor—New York (Æolian Hall), Feb. 10.
Spross, Charles Gilbert—New York (Carnegie Hall), Feb. 2; New York (Astor), Feb. 3; New York (Æolian Hall), Feb. 3; Trenton, N. J., Feb. 7; New York (Astor), Feb. 14.
Starr, Evelyn—New York (Æolian Hall), Feb. 19.
Stephenson, Arnolde—Cincinnati, O., Feb. 6.
Van der Veer, Nevada—New York (Elijah), Feb. 13; Montreal, Feb. 15; Montclair, Feb. 20.
Van Vliet, Cornelius—Los Angeles, Cal., Feb. 5; San Francisco, Feb. 8; Oakland, Cal., Feb. 10; Salt Lake City, Utah, Feb. 13; Laramie, Wyo., Feb. 15.
Welsh, Hunter—New York (Æolian Hall), Feb. 9.
Wheeler, William—New York, Feb. 18.
Williams, Grace Bonner—Fulton, N. Y., Feb. 9; Concord, N. H., Feb. 14; Andover, Mass., Feb. 17.
Wilkinson, Winston—Oklahoma City, Okla., Feb. 6.
Wyman, Loraine, and Howard Brockway—Boston, Feb. 5; New York, Feb. 6; Detroit (Musical Art Society), Feb. 8; Washington (White House), Feb. 13; Chicago, Feb. 16; Pittsburgh (20th Century Club), Feb. 19.
Zelizer, Fannie Bloomfield—Chicago, Feb. 16, 17.
Zimbalist, Efrem—New York (Carnegie Hall), Feb. 10.

Orchestras, Quartets, Choruses, Etc.
Biltmore Musicale—New York (Hotel Biltmore), Feb. 9. Soloists, Barrientos, Ysaye, Cooper, Gruppe.
Boston Symphony Orchestra—Boston, Feb. 2 and 9; New York (Carnegie Hall), Feb. 15, 17.
Chicago Symphony Orchestra—Chicago, Feb. 2, 3, 6, 9, 10; Milwaukee, Feb. 12; Madison, Wis., Feb. 13; Chicago, Feb. 15, 20, 22.
Criterion Male Quartet—Washington, D. C., Feb. 7.
Evening Mail Concert—Carnegie Hall, New York, Feb. 6 (Philharmonic Society Concert).
Fischer Quartet, Elsa—Spartanburg, Feb. 12; Hendersonville, Feb. 13; New York, Feb. 17.
Franko, Sam (Concert of Old Music)—New York (Æolian Hall), Feb. 16.
Harvard Club Concerts—Harvard Club, New York—Percy Grainger, Feb. 4; David Hochstein and Lambert Murphy, Feb. 11; Hoffmann String Quartet, Feb. 18.
Kneisel Quartet—New York (Æolian Hall), Feb. 6.
Los Angeles Symphony Orchestra (Conductor Adolf Tandler)—Los Angeles, Cal., Feb. 2, 3, 16, 17.
Minneapolis Symphony Orchestra—Phoenix, Feb. 2; Redlands, Cal., Feb. 3; Los Angeles, Feb. 4, 5, 6; Fresno, Cal., Feb. 7; San Francisco, Feb. 8, 9; Oakland, Cal., Feb. 10; San Francisco, Feb. 11; Reno, Nev., Feb. 12; Salt Lake City, Utah, Feb. 13; Ogden, Utah, Feb. 14; Laramie, Wyo., Feb. 15; Denver, Colo., Feb. 16, 17; Hutchinson, Kan., Feb. 18; Omaha, Neb., Feb. 19; Minneapolis, Feb. 23; St. Paul, Feb. 24.

New York Chamber Music Society—Brooklyn, Feb. 2.
New York Orchestral Society—New York (Cort Theater), Feb. 11.
Oratorio Society of New York—New York (Carnegie Hall), Feb. 13.

People's Symphony Concert—New York (Washington Irving High School), Feb. 10.

Philharmonic Society of New York—New York (Carnegie Hall), Feb. 2, 4, 8, 9, 10, 18.

San Francisco Symphony Orchestra—San Francisco, Feb. 2, 4.

Sinzheimer Quartet—New York (Ethical Culture School), Feb. 15.

St. Louis Symphony Orchestra—St. Louis, Feb. 4, 8, 10, 11, 16, 17, 18.

Société des Instruments Anciens—New York (Little Theater), Feb. 15, 22.

Symphony Society of New York—Æolian Hall, Feb. 4, 16, 18.

Tollefson Trio—New York, Feb. 10.

White Trumpet Quartet, Edna—Brooklyn, Feb. 4 (afternoon); Brooklyn, Feb. 4 (evening).

Young Men's Symphony Orchestra—New York (Carnegie Hall), Feb. 11.

Young People's Symphony Concerts—New York (Carnegie Hall), Feb. 3.

Zoellner Quartet—Moorhead, Minn., Feb. 3; Winnipeg, Can., Feb. 5; Portage La Prairie, Can., Feb. 6; Regina, Can., Feb. 8; Medicine Hat, Can., Feb. 10; Calgary, Can., Feb. 12; Edmonton, Can., Feb. 14.

PRESENT KURSTEINER SONGS

His Three Religious-Dramatic Airs in Services of All Creeds

The three religious-dramatic songs, "Supplication," "Hope" and "Deliverance," composed by Jean Paul Kursteiner, the well-known New York musician, have been well received by prominent church and concert singers and are also being used by teachers. They have appeared on the programs of Elsie Baker, Marguerite Dunlap, Paul DuFault, Mary Jordan, Laura Maverick, Mary Hissem de Moss, Christine Miller, Beatrice MacCue, Frances Ingram, Corinne Welsh, Heinrich Meyn, Leon Rice and many other prominent artists. They are being used for teaching purposes by such teachers as Dudley Buck, Bruno Huhn, McCall Lanham, James Sauvage, Oscar Saenger and George Sweet.

These songs are suitable for all creeds and have been sung in Jewish, Christian Science, Congregational, Episcopalian and Presbyterian services.

Mr. Kursteiner's compositions, of which he has many successful ones, are constantly appearing on the programs of concert artists throughout the entire country. His "Invocation to Eros," "The Soul's Victory," "Morning," "Salutation of the Dawn," "Three Night Songs" and "Nightfall" are especially in demand.

Beatrice MacCue sang "Hope" at the New Synagogue, New York City, on Jan. 26, and Harriet MacConnell sang it at St. Paul's Church, Ossining, N. Y., on Jan. 28.

Oldest Choir Singer Closes Sixty-Seven Years of Service

CARLISLE, PA., Jan. 28.—Mrs. Abigail McGinley Johnson, of Shippensburg, who has just passed her eightieth birthday, is not only said to be the oldest choir singer in America, but has to her credit sixty-seven years of continuous church choir singing, practically without the missing of a Sunday. The octogenarian singer, who comes from a family distinguished in music by such names as Ethelbert, Arthur and George B. Nevin, began singing in the Presbyterian choir at Shippensburg as an alto when thirteen years of age.

G. A. Q.

Carl Otto Matz

LANCASTER, PA., Jan. 29.—Carl Otto Matz, a well-known musician, was accidentally killed last Monday morning when he fell from a window of the third story of his home. Mr. Matz was adjusting a window attachment and lost his grip and fell to the sidewalk.

He was born in Brussow, a little town near Stettin, Prussia, and received his musical education in the seminary of Kopenick, being elected musical director of his class. After being graduated he went to Melzow, in Germany, where he played for more than a year on what was then regarded as one of the finest organs in Germany.

In 1868 he sailed for America with his bride and located in Lancaster. His savings of \$2,000, which he brought to America, were taken from him when a thief rifled his trunks and he and his

PEABODY DOMINATES WEEK IN BALTIMORE

Opera Class Gives Scenes from Varied Works—Recitals by ex-Members of Staff

BALTIMORE, MD., Jan. 27.—The Peabody Conservatory interests were the center of the musical activity of the week, there being a performance by the Opera Class and recitals given by Ernest Hutcheson and Howard Brockway, both former members of the teaching staff of the conservatory.

The Opera Class, under the direction of Barron Berthold, presented at Albaugh's Theater the first scene of the second act of "Lohengrin," in which Eleanor Chase was Elsa, Mamie L. Addison Ortrud and William G. Horn Telramund, and Act One, Scene 3 from "Die Walküre" in which Edna Shaffer was Sieglinde and Barron Berthold was Siegmund. Masse's "Les Noces de Jeannette," a one-act opera in a light vein, which came between the Wagner excerpts, gave an opportunity for Eugene Martenet, as Jean, to show to advantage, and to Mary Sharp, as Jeannette. The singers deserved the applause given their efforts. Gustav Strube, who directed the orchestra, did a remarkable piece of conducting.

The piano recital given by Ernest Hutcheson on Jan. 23 was held under the auspices of the Maud Randolph Memorial Association. The proceeds of the recital are to be used as a fund with which a scholarship is to be founded in memory of Maud Randolph, who was so deeply interested in the work of the Peabody. Mr. Hutcheson's playing held its usual charm.

Howard Brockway, pianist, and Lorraine Wyman, soprano, gave the Friday afternoon recital at the Peabody

CELEBRITIES PREDICT FUTURE FOR CALIFORNIA SOPRANO

Young Iole Pastori Encouraged by Caruso, Polacco and Mme. Matzenauer

Bureau of Musical America,
1101 Pine Street,
San Francisco, Jan. 20, 1917.

A CALIFORNIA girl who gives promise of winning distinction in the concert field is Iole Pastori, a lyric soprano, who has been singing during the past month at the homes of Mrs. Eleanor Martin and other society leaders and who made a brilliant success of her December recital in Scottish Rite Auditorium. Another recital, to be given in the Palace Hotel concert room, is now being arranged by Frank W. Healy.

Miss Pastori is the daughter of Mme. Pastori, who in her earlier life was an opera singer in the company with Christine Nilsson. Her grandfather, Signor Puerari, now living here, was connected with operatic and theatrical work and was at one time stage director for Mapleton. At the beginning of the European war, the girl's brother, Humbert Pastori, went to Italy and enlisted and he was drowned while attempting to swim the Tiber. Mme. Pastori is the proprietor of Pastori's Villa, an Italian restaurant resort in Fairfax, Marin County, which her husband established and has conducted a great many years. The Villa is beautifully located and is a well-known institution of the San Francisco suburbs.

Margaret Matzenauer claims Miss Pastori as a protégée, and others interested in the young soprano include Caruso and Polacco. "Her progress in singing is really astonishing," wrote Mr. Polacco to Manager Healy just before the recent recital, and Caruso sent a letter in similar



Photo by Fraser Studios

Iole Pastori a Gifted Soprano of San Francisco, Whose Talent Is Attracting Unusual Attention

appreciation. "She has a very beautiful high soprano voice of unusual quality," said Mme. Matzenauer, with further comment on its mellowness and sweetness.

Miss Pastori only recently returned from New York, where for three years she studied with Delia Valeri. Before her return she was the guest singer at a reception to Caruso in the home of Dr. Marafioti.

THOMAS NUNAN.

trovertible proof of Mr. Powell's ardor and sincerity of purpose. To say that he was daring to attempt so inordinately ambitious a task at such a tender age (it was begun in 1909) is putting it mildly. But the wholesouled manner with which Mr. Powell consecrated himself to realize this vast ideal cannot but command respect. The soil that he has trodden is not exactly virgin—one recalls Strauss and "Zarathustra"—but it has been little explored. Strauss failed gloriously; John Powell sees the rainbow dissolve under his touch.

The motto of the Sonata "Teutonica" is this: "The ocean is in the drop as the drop is in the ocean." Paraphrasing which one might say: "The music is in the motif (the seed, or germ) as the motif is in the music." It goes without saying that the most vital constituent of a sonata is its themes, which contain in essence all that the completed creation revolves about. After hearing and examining conscientiously the original motifs or themes of Mr. Powell's sonata, the writer feels that they possess neither pregnancy, force, profundity nor grandeur. Only one, the second theme of the march movement, radiates power, it seems to us.

The "Teutonica" is truly gargantuan in its dimensions, taking, as it does, slightly over an hour to perform. The second movement—based on a lovely German folk song—lasts about a half hour. Mr. Powell played his music, which fairly bristles with technical difficulties, magnificently. The event was unique in many ways and created intense interest. A composer must possess absolute faith in himself to devote a whole evening to a single one of his own compositions. Whatever the shortcomings of the "Teutonica" may be, its composer is to be admired for his utter sincerity and mountainous ambition. Mr. Powell has proved of a surety that there be American composers who view with disdain the ephemeral and superficial and who have pledged themselves to securing the substratum upon which the future structure of our music may rest firmly.

The composer-pianist was heard by an

intent audience which recalled him to the platform some fifteen times at the conclusion of the sonata.

B. R.

CONCERT OF MUSIC FOR ANCIENT INSTRUMENTS

French Society Introduced to a New York Audience in a Performance of Great Charm

The Friends of Music turned their attention to antiquities at the Ritz-Carlton last Sunday afternoon and introduced to New York the "Société des Instruments Anciens," of which Saint-Saëns is president and which the French government has sent to America to contribute to the propaganda for French music. The society consists of Henri Casadesus, its founder, who plays the viola d'amore; Maurice Hewitt, who plays the quinton; Eugène Dubraille, viola da gamba; Maurice Devilliers, bass viol, and Régina Patorni, harpsichord. A soprano, Marie Buisson, added some songs to the program.

The charm of these archaic instruments has been made known to New York music-lovers on many occasions before this, though never more forcibly than last Sunday. The performers are artists of superlative distinction, playing with extraordinary taste, beauty and a sense of style which is not easy to command in music of this order. Sunday's program offered a "symphony" for a quartet of viols, abounding in delicious "musette" effects; a concerto by Philip Emmanuel Bach, a Martini "Gavotte," a "Fileuse" by Desmarests, a fantasia for viola d'amore and harpsichord by Nicolini and several other numbers. Mme. Buisson sang some eighteenth century bergerettes and chansons with much grace and tastefulness.

Ready Response to Community Singing Idea in Parkersburg, W. Va.

PARKERSBURG, W. VA., Jan. 26.—This city held its first "community sing" last night in the Y. M. C. A.. A huge audience was on hand and entered into the spirit of the occasion in a gratifying fashion. George R. Eckert, of the music department of the local schools, was in charge. He explained the purpose of community singing and his remarks were supplemented by Mrs. A. G. Lancaster's description of the work done by the community choruses in New York. The Citizen's Band was a decidedly helpful asset. Familiar songs such as "America," "Annie Laurie" and "Dixie" were sung with enthusiasm by the people, and it was unanimously voted to repeat the "sing" in the near future.

Alfred Calzin, of Louisville Conservatory, Gives First Recital

LOUISVILLE, KY., Jan. 17.—Alfred Calzin, the new head of the piano department of the Louisville Conservatory, gave a brilliant and unshackled program of classical and modern numbers last week in the beautiful new Y. W. C. A. recital hall. Mr. Calzin's masterful playing aroused his large audience to outbursts of enthusiastic applause of such insistence that he was obliged to add three numbers to his lengthy program. Mr. Calzin's coming to the conservatory completes a faculty of splendid balance and worth.

H. P.

OPERATIC SOPRANO HERE TO AID CAUSE OF FRENCH MUSIC



Photo by Central News Photo Service

Mme. Gabrielle Gills, French Operatic Soprano, Photographed Upon Her Arrival on the Touraine

Among the notables who arrived on the Touraine from Bordeaux on Thursday of last week was Mme. Gabrielle Gills, a French prima donna soprano of the Paris Opéra. Mme. Gills said that she was visiting America under the auspices of the French government to further its propaganda for French music. She is to appear at a number of benefit concerts in aid of Allied war relief funds.

National Quartet of Washington Sings at Admiral Dewey's Funeral

WASHINGTON, D. C., Jan. 28.—The National Quartet, composed of Elizabeth Maxwell, soprano; Lillian Chenoweth, contralto; W. E. Braithwaite, tenor, and Harry M. Forker, basso, furnished the vocal music at the funeral services for Admiral Dewey in the Capitol building. The songs were "Lead, Kindly Light" and "Abide With Me," without accompaniment. This organization recently gave a concert at Hood College, Frederick, Md. Ethel Garrett Johnston was the pianist.

W. H.

A project has been instituted to take to New York for a concert the United Choral Society of Scranton, Pa.

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